

DOWN BEAT

CHICAGO, JULY 1, 1943

Vol. 10—No. 13

FORM B REARS ITS HEAD AGAIN

Record Firms Have Hot Race On Vocal Discs

Columbia and Decca Wax Sinatra, Haymes Sans Orchestras

New York—Columbia and Decca records pulled a couple of fast ones three weeks ago when they tried to beat each other to the punch with releases of new tunes made by Frank Sinatra and Dick Haymes, respectively, and using no instrumental background. Music insiders have been waiting for someone to make a big-time circumvention of the Petrillo ban ever since its inception but the feeling has been that the disc outfits were wary of cutting sides without instrumental backing because of possible unfavorable AFM reaction.

However, the ice was first broken by the big three (Victor, Columbia, Decca) with the release of discs recorded by vocal groups some weeks ago. Those releases did not and scarcely could come under AFM disapproval in as much as recordings have always

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Transcribers May Mediate On Disc Ban

New York—Attorney Walter Socolow, representing seven transcription companies, has submitted plans for mediation between the transcribers and the AFM to the United States Conciliation Service of the Department of Labor, in the hope of ending the recording ban.

This labor branch has no connection with the War Labor Board. No answer from the AFM to the mediation proposal had been received at press time, but the transcribers expect a favorable reply.

BLUE NOTES

By ROD REED

Despite rationing, nobody's starving. Half are getting meat and the other half are taking a bite out of Frank Sinatra's income.

After the war, phonograph records may be made on film instead of wax—if the process and Petrillo can be perfected.

Paul Whiteman's alumni radio series should last through 1940. Pops has more alumni than Yale, Harvard and the School of Hard Knox.

There's a new sulfa drug that can be dangerous to rising music stars if taken in overdoses. It's sulfa-acclaim.

The fellow revolving in his grave is Jesse James. He just heard about another James boy getting all that with a trumpet instead of a gun.

Should 'Burn' the Swooners



New York—We expect a flock of mail about this pose, Frank Sinatra giving a congratulatory hug to Mary Jane Yeo, star of the Ice Terrace revue at the Hotel New Yorker. Members of the Sighting Society of Sinatra Swooners don't approve of their hero getting this close to strange girls, especially when they're as nifty as Mary Jane.

Anita O'Day to Quit the Herd

Herman Singer Takes Location Job on Coast

New York—Anita O'Day, who came back into the music game to sing with Woody Herman's band at the Palladium, will not travel with the Herd when it leaves the west coast, according to word received here from the singer.

Instead, the former Gene Krupa vocalist will open sometime in July at Slapstick Maxie's club in San Francisco for a reputed \$200 per week, doing two shows nightly.

Ella Fitzgerald In Broadway Club

New York—Ella Fitzgerald opens at the new Zanzibar Club on Broadway tonight. The nitery, formerly the Frolics, has the reputation of being a jinxed spot, several promoters having flopped there. The Street is going to watch Ella's venture with superstitious interest.

Doors of Savoy Remain Closed

New York—The police inspired closing of Harlem's Savoy ballroom remained unchanged at press time, although there were indications that an agreement might possibly be reached whereby the ballroom would be permitted to throw open its doors.

WIN \$100.00 CASH
WE WANT A NAME!
See Back Cover

Pasadena Deb Sings for BG, Called E'lane

Los Angeles—Benny Goodman's new singer is a society deb from Pasadena who will work with the band under the name of "E'lane." Chick is a discovery of Gil Evans, former arranger for Claude Thornhill and now at an army camp not far from Pasadena.

Evans arranged the audition for "E'lane" while Benny was at the Orpheum theater here and the singer dashed in from Pasadena so that Benny could hear her between shows the last day he was here. She was to join the band for his opening at the Astor in New York.

Those who have heard her say she is solid without being jazzy, which is what Benny likes in a singer.

Artie Shaw Due Back Next Fall

New York—Naval bandleader Artie Shaw is supposed to be set to bring his crack band back to the states sometime next fall for a bond selling tour. When the Shaw band left Pearl Harbor for Australia not long ago, they left pianist and former bandleader Claude Thornhill behind to form an orchestra of his own.

Beat Moves

When you read this issue, Down Beat will be established in its new quarters, Suite 2100 at 203 North Wabash, Chicago. And there will be a new telephone number, too: ANDover 1612. The move was made because the new location in the Loop is more convenient to all theaters, hotels and clubs. Please take note of the new street address and the new phone number!

Krupa OrkFolds Gates Scatter

Roy Eldridge May Form Own Band, Aided by Verniere

New York—The Gene Krupa band broke up as *Down Beat* went to press. Vocalist Gene Howard left to join Teddy Powell's band at the Hotel Roosevelt in Washington as did tenor-man Charlie Ventura and trumpeter Mickey Mangano. Joe Tricari, trumpet, who was inducted recently, is going out to the coast to sit with Skinnay Ennis' service band.

Gal singer Gloria Van has gone to see her husband, saxist Lynn Allison, stationed in Atlantic City before joining a Glenn Miller Army Air Force band. Herb Harper, trombone, is now with Charlie Spivak. Other members of the outfit are either going into service or defense jobs or are scouting for berths with a new band.

Acc trumpet Roy Eldridge, who is under contract to Frank Verniere, Krupa's manager, may organize a band of his own.

Krupa, who was due to come for trial in a San Francisco court June 8 on a narcotics charge, was ill at that time and the trial was set back until a later date.

Band Leaders Await Ruling On Tax Stuff

Government May Set Aside Union Contract Form

New York—Bandleaders at press time were anxiously awaiting word from Washington as to what ruling the Treasury Department would make on the War Labor Board decision that all leaders earning \$5,000 a year or less are "independent contractors." If the treasury does not agree with the WLB, then Form B, an AFM contractual set-up which describes leaders as "employees," will be a thing of the past, at least for the \$5,000 and under class. A separate judgment would have to be made before the larger profit-earning maestri could tear up their Forms B.

The Form B contract, briefly, was a circumvention of a ruling made by the courts several years ago in a number of test cases. What it set out to do was to classify bandleaders as employees rather than as employers so that the leaders would be able to avoid

(Modulate to Page 2)

Ebbins Grabbing Films for Basie

Hollywood—Milt Ebbins set the first of several new picture deals for Count Basie by signing the Count for a featured band spot in a big budget, untitled musical at Universal, in which studio plans to put the biggest names it can muster.

In the talking stage was a deal to put Basie and his band in MGM's forthcoming edition of *Broadway Melody* in a sequence which will feature Lena Horne.

Wettling for BG at Astor

New Los Angeles—Benny Goodman announced before leaving here for San Francisco and New York that he had secured George Wettling, veteran drummer highly regarded by serious jazz fans as one of the notable "Chicago stylists," to open with him at the Astor Hotel. Wettling was to replace Howard Keith, who, as expected when he left Alvino Rey's Lockheed air craft worker band, is about to be induced.

Benny was also combed the coast for an alto man about the time this was written. He was reported to have made a hefty offer to Archie Rosate, Hollywood's No. 1 clarinet (and alto) man.

Art Hodes Band Gets Location

New York—Art Hodes and his band return to the Hofbrau in Lawrence, Mass., on July 4, a return engagement for an indefinite period.

'Min' Leibrook, A Wolverine, Dies on Coast

Los Angeles—That small coterie of musicians actively identified with pioneer days of jazz music lost another important member as death came to Wilford ("Min") Leibrook, bass player who was one of the original members of the Wolverines, the band regarded by many historians of jazz as the one that first evolved an authentic brand of good "white" jazz.

Leibrook, who for several years has been playing with Manny Strand's orchestra at the Earl Carroll theater here, died on June 8 following a brief illness. He was 40 years old.

As a member of the Wolverines, Leibrook was a fellow bandman of Bix Beiderbecke. He spent eight years with Paul Whiteman and came to the coast with Eddy Duchin.

Jean Beats the Victory Drum

On the cover of this Fourth of July issue is curvaceous Jean Dean, auburn-tressed College Inn model from the Panther Room of the Hotel Sherman in Chicago, the same lass who decorated our July holiday number last year. Jean, who also poses for those Varga drawings in *Esquire*, is the vivacious favorite of musicians in the many name bands which play the Panther Room in the course of the year. Here she poses prettily with the Victory drum, in celebration of the Fourth.

Howsabout a Day In the Sun With an Enticing Band Chick?



"A smart guy invented these open cabs," says Betty Bonney, singer with Jerry Wald, as she takes off for a batch of sunshine in Central Park.

"That strange odor must be the fresh air folks are always talking about," observes Betty, as the sun gives out.

The balloon doesn't signify a thing. Betty is in front of the elephant cage. Who wants to see them?

Well, what do you know? That sun wasn't kidding! A little lotion ought to fix that up. Just anything for health.

"Can't get with this outdoor stuff, Bambi. Keep your eye on the Down Beat, maybe we'll see ourselves in it soon." Photos by Warren Rothschild.

Lee Wiley and Jess Stacy Wed

Goodman Pianist And Jazz Singer Surprise Friends

Los Angeles — Jess Stacy, pianist with Benny Goodman, and winner of the No. 1 piano spot on most "All-Star-Band" polls of the past several years, married Lee Wiley, singer of radio and recording fame here, just before the band left for San Francisco. It was Stacy's second marriage.

The ceremony was performed at the home of Miss Wiley's sister in Beverly Hills. Lee accompanied Jess to San Francisco, where the band was to play a week at the Golden Gate theater, and planned to go east with him.

Lee Wiley is close to the jazz tradition as a singer. She made some Commodores with Jess and Muggsy Spanier that are highly regarded by collectors and made a number of good records with Victor Young's recording orchestra accompanying her.

Charlie Spivak Off for Coast

New York — Charlie Spivak moved out of the Hotel Pennsylvania on June 24 to go directly to the west coast for the filming of a new musical called *Pin-Up Girl* which stars Betty Grable. Spivak trombonist Paul Tanner, now in service, was replaced by Herb Harper from Gene Krupa's band shortly before the band left New York. Will Osborne took over the bandstand at the Penn.

Dallas Dear



Dallas, Texas—All Texas gals are beautiful, they say, but Myneill Allen, titan-tressed lovely, is especially gorgeous. Only 18, Myneill has sung and danced professionally for a couple of years, has a flair for acting and finds time to be a model, too.

Band Leaders Await Ruling On Tax Stuff

(Jumped from Page 1)

the payment of the Social Security taxes. The AFM felt that the S.S. tax was too much of a drain on the profit margin of the rank and file leaders and the Form B contract placed the responsibility for the payment of the taxes on whoever hired the band, whether it was a theater owner, one-nite booker, or the proprietor of a ballroom or hotel.

Some Funds in Escrow

But since the courts had already ruled that the leader was an employer and an independent contractor, many users of bands protested having the taxes passed on



to them and indicated that at some later date they would attempt to recover the extra money which they had to put out. In some cases, they not only squawked, but held the money in escrow until some later settlement could be made.

Now it appears that the AFM is interested in discarding Form B because of protests from band buyers, who claim that salary increases asked for by certain bands today make for a violation of wage stabilization. If, however, Form B is thrown out and the leaders are classed as "independent contractors," then they wouldn't be held down to any salary level and could legally ask for and get more money for their bands.

But again, of course, the smaller leaders, in whose interest the Form B plan was designed, will be forced to pay the Social Security taxes. With the high prices for which the smallest outfit is selling today, however, it is generally felt that no leader, no matter what his size, will find difficulty in paying the taxes.

May Benefit Leaders

Beaides clearing up the wage stabilization problem, having leaders ruled as "independent contractors" will also help the bandleader

Five Years Ago This Month

July, 1938

Guy Lombardo fronted the Benny Goodman crew on the latter's July 19 radio show. BG was in England . . . Duke Ellington was recovering from an operation at the Wickersham hospital in New York . . . Cy Manes quit Jimmy Dorsey and Billy Burton replaced him as road manager.

Larry Clinton was at the Glen Island Casino, and the band's canary baby was named Bea Wain . . . Baby Dodds and his drums were the attraction at the Three Deuces in Chicago . . . Tommy Dorsey told the *Buffalo Times* in an interview that he was leary of motion pictures, and would think twice about making any. Said they could ruin a band.

The Dean Hudson band, with Frances Colwell, were rounding out a strong four weeks at the Totem Pole in Massachusetts . . . The late Jelly Roll Morton challenged Ripley's statement that W. C. Handy was the originator of jazz, stomp and blues . . . Glen Gray and the Casa Lomana had 'em dancing in the aisles at the Majestic in Dallas.

Jimmie Lunceford switched from pops to standards like *Old Apple Tree* on the wax, so the discs would sell longer . . . Irene Day was singing with the Gene Krupa band . . . Count Basie opened at the Famous Door, where Jerry Krenger was featured . . . Max Kaminsky left Artie Shaw and joined BG. Dottie Lamour thrilled the people of Galveston for three nights by going there between pictures to sing with hubby Herbie Kay's band . . . Harlan Leonard and his Rockets returned to Kansas City after a tour of the south . . . And Boris Morris, music head at Paramount, predicted an early doom for saxophones.

with his Victory tax and imminent 20 per cent tax. Here band-buyers have been taking 5 per cent of the band's gross, that is, the full amount of money which they pay the leader, and which includes the cost of everything necessary to get a band to a date and have it play. With Form B, the leaders will pay only their own Victory tax and deduct 5 per cent each on their men's salaries for their contribution.

Whether or not band-users will sue for a recovery of the Social Security taxes which they've laid out in order to secure the services of a band, and who the government will sue for a payment of these taxes in the cases where the money has been held remains to be seen, if Form B is rescinded. In any case, orchestra accountants are sure of a busy and confusing summer.

The Beat covers the music news from coast to coast.

Donna King Is Cozy Boys Not Bride of Navy Lieutenant

Prima Donnas

Trio Objected to Playing Behind Assorted Acts

New York—The alleged temperament of the Cozy Cole Trio at the Onyx on 52nd Street here, which drew comment from local columns wasn't prima donna stuff at all. The trio, made up of three top-ranking musicians, Cole, drums, Hank D'Amico, clarinet, and Johnny Guarneri, piano, and brought into the spot purely on the strength of their superior musicianship, asked that they be excused from playing music behind the floor show acts.

The whole point of the booking was to get jazz music lovers to visit the spot and there seemed to be little point in having the three men waste their time playing *Over the Waves* while somebody hoisted it. The band suggested too that a solo piano would sound better behind Billie Holiday, also featured at the Onyx, than would the trio attempting to read arrangements in the dim light of a nitery.

Johnny Guarneri has given his notice to CBS's Raymond Scott, in whose band he has been featured, but will continue doing free-lance radio work, doubling at the Onyx.

Eddie and Billie Play Theater

New York—Violinist Eddie South with a seven-piece band opens at the Loew's State theater here July 15 with Billie Holiday featured as an extra attraction on the same bill. South will continue with a road tour aimed at theaters after his State date.

Another famous singer, Mildred Bailey, who has just concluded a record-breaking engagement at Cafe Society uptown, has a State booking which begins today with instrumental backing supplied by Van Alexander's new band.

Big Town Gets Big Top

New York—The circus band has come to town. And right plunk in the middle of Manhattan, Larry Sunbrook's Big Top opened two weeks ago in what used to be a vacant parking lot on 50th Street between the Roxy Theater and Radio City Music Hall with a ten-piece band fronted by Jimmy Victor. Another music figure in on the sawdust doings is Bill Kelso, disc-spinner over local station WNEW, who acts in the capacity of emcee while the elephants amble and the tigers roar.

Four Bands Set For Dailey Spot

New York—The Terrace Room in Newark has a fine line-up of bands slated for the rest of the year: Bob Chester will follow Johnny Long in on July 13, then in succession tentatively booked are Shep Fields, Tommy Dorsey and Al Donahue, with the last named due in November.

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Soldier's Letter Shows Vital Need for Discs

Please continue to come in all the time for recordings for service men, training and fighting in the four corners of the earth. Below are a few quotes from a letter sent to the *Beat* by a soldier stationed somewhere in Alaska and attached to a newly commissioned radio station there: "We have no U.S.O. . . . U.S.O. shows, talent, entertainers, or what-have-you haven't reached us yet. . . . About six months ago we saw our last juke-box. . . . With the arrival of the radio station, the eagerness with which the men greeted the very humble offerings showed just how hungry they'd been for such entertainment. . . . All we have are old movies and a good radio station that has only a handful of records. . . . Beer gardens, dance halls, bars . . . they are the stuff of which dreams are made, no more. . . . If you could help us in any way you would accrue the glory of a minor saint, at least, in the eyes of us up here. . . . We need records. All kinds."

If any of you fans have discs that you'd like to send to these soldiers, get in touch with your local U.S.O. or with an organization called Records for Our Fighting Men, a non-profit group, which soon will send American Legion members out on a house-to-house canvassing for old scrap records that are probably tucked away in your attic and which you never play.

These platters are sold to record manufacturers and with the money so obtained, new recordings are purchased and sent to soldiers in lonely outposts where fun is rare and where a phonograph spinning out a swing tune may make the difference between a happy soldier and a very sad and homesick one.

Only Three New Men With Duke

New York—Although four men are awaiting an army call, there had been only three replacements in the Duke Ellington band at the Hurricane at press time. Chauncey Haughton is in the army, and Nat Jones is filling his sax chair; Lawrence Brown is awaiting the call in California, replaced by Sandy Williams, and Taft Jordan is blowing for Rex Stewart, who is with Dick Ballou at the Patio night club in Mexico City.

Junior Raglin, bass; Ben Webster, tenor, and Harold Baker and Ray Nance, trumpets, are expecting to hear from Uncle Sam any time. Beverly White, former Hines vocalist, has joined Duke. Betty Roche still with the band, but Jimmy Britton, singer, has returned to St. Louis.

Dilemma

New York—The Leo Miller-Carl Post publicity office will have quite a problem on its hands come next Christmas week. Three of their big and demanding band clients will be working on the stage of local theaters; Charlie Barnet at the Strand, Jimmie Lunceford at the State, and Jimmy Dorsey at the Roxy for a return date. The flacks are now spinning prayer wheels with the vain hope in mind that Harry James, another of their customers, won't be booked into the Paramount for the period.

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Jimmie Gives

New York—Usually when a key side-man leaves a band, one replacement for him is a tough enough problem to solve, especially in these drafty days. With that in mind, take pity on the Jimmie Lunceford band. Recently one of its mainstays, vocalist and altoist Dan Crissom, left for other parts. Jimmie not only had to get a good vocal replacement, but saxist in the bargain. It didn't take him long to find out that that kind of an available doubling expert was a thing of the past. So he compromised. He hired Ted Smith to sing the songs and for the first time in years, J. Lunceford picked up his sax and came in on the section work with the rest of the boys.

Showmen Aid Army Morale

New York—On June 15, 16, 17, the Second Army Corps held a three-day seminar here for special services officers of the camps and bases in the Second Army Corps' territory. The seminar, designed to bring better understanding of entertainment and morale program-building for the camps, introduced several members of the music and entertainment world.

Dick Gilbert showed the group how to make up interesting and varied recorded programs, even with a small record library. The WHN singing record-spinner is also one of the co-chairmen for the new scrap drive of *Records for Our Fighting Men*.

Record Firms Have Race on Vocal Discs

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been a legitimate enterprise. But the performance on shellac of top, and hitherto unrecorded, songs of the day by well-known solo singers is distinctly an innovation. There is little or nothing that the AFM can do about it, it is felt, because the recording ban can only apply to AFM membership and not to singers. The latter have no connection with the union.

It is also felt that, should the union attempt in any way to force vocalists away from recording studios through picketing or any other methods, such pressure would be legally held as a kind of conspiracy and unlawful, in the same

which some of them were made and issued. Columbia's Sinatra pressings were made some time ago but Decca, hearing through the grape-vine that the other firm intended to put the discs out for retail sale, auditioned, signed, recorded and released the Dick Haymes' sides with a speed that was magical.

The singer's contract wasn't inked until as late as June 3 and within two weeks, Haymes' voice was crooning away in your neighborhood corner-store juke box, while Sinatra's chest tones weren't ready for public consumption until today.

The four Haymes sides already



way that the music publishers seemed to regard the AFM's recent request that they withhold recording rights from alleged "bootleg" recording firms.

Most interesting aspect of all to the release of the vocal recordings, however, was the speed with

released with vocal backing by the Song Spinners are: *In My Arms and It Can't Be Wrong*; and *You'll Never Know and Wait for Me, Mary*. To date, only one Sinatra disc is available, although several others are already on wax: *Close to You and You'll Never Know*.

Cover Girls Sell Bonds



Hollywood—Anita Colby and her fifteen glamorous cover girls were responsible for the sale of \$44,000 worth of war bonds in a novel dinner-dance date at the Palladium recently. Above: Harry Herman, emcee, announces Woody Herman's bid of \$1,000 bond for the privilege of dancing with Anita herself to the music of his own band. Below: Vaughn Monroe collects on his \$1,000 bid with Cissy Meagher.

Local Band Plays Boston Ritz Roof

Boston—Phil Saltman, pianist and teacher, has opened at the Ritz Roof here with a 16-piece band made up of local musicians.

Herman Loses 88er, Tubman

Los Angeles—Woody Herman said goodbye to two of his star men in Hollywood as the band prepared to leave for the east. Frankie Carlson, Woody's southpaw drummer, decided to remain here and make it his permanent residence. Jimmy Rowles, the ace 88-man Woody wangled from Benny Goodman last year, was scheduled for army induction. No replacements were set at writing.

The Herd will have a new vocal feature shortly in a Negro quartet, which will join the band in Chicago. Supplemental combo was set by Mike Vallon as one of his last acts before entering military service. Vallon, Woody's p.m. for the past several years, was due for induction last week in June, according to word received here.

Fats Waller's Tunes Clicking in Show

New York—Fats Waller's tunes in the new show, *Early to Bed*, which opened in Boston, May 24, and put in a record-breaking run of three weeks there, got plenty of favorable notice in the Boston papers. Written in collaboration with George Marion, Jr., Fats' numbers chalked up as potential hits are *Long Time No Song*, *Ladies That Sing with the Band*, *You're Slightly Less Than Wonderful*, and the title song, *Early to Bed*.

According to Waller's manager, Eddie Kirkeby, the numbers were written in record time, with an oversupply of 12 tunes. The show's New York opening was at the Broadhurst, June 17, and Fats moved into the Tie-Toe, Boston, June 20.

Linda to Balto

New York—Vocalist Linda Keene left the Famous D or to go into the Club Charles, Baltimore, June 14, for a two-week engagement. Teddy Black is the band at Club Charles.

Sherwood May Draw Holdover At the Lincoln

Band Snags Eight Radio Shots Weekly, Wins Approval

New York—It looked at press time as though Bobby Sherwood would be held over at the Hotel Lincoln, where his band opened three weeks ago. Sherwood has been more than lucky with his air-time in the spot, grabbing both CBS and Mutual wires for a total of 8 air-shots a week, which is exactly what the young bandleader on the build-up is looking for.

Gwen Davies, the new gal with Sherwood, came into the Lincoln almost cold, having joined the band just a few days before and barely had a chance to rehearse. Nevertheless, the opening crowd, made up, as in the tradition, of other music game figures, voiced a definite approval.

Now that Sherwood is off the road, he's trying to create a flock of new arrangements, both for Gwen and the band and has already scored a number of new vocals for the girl vocalist. Dave Pell, on opening night, was the side-man whose tenor-horn work stood out most, particularly the job he did on *The Man I Love*.

—ise

Paul Creston Gets Award

New York—The Music Critics Circle of New York has chosen Paul Creston's Symphony No. 1 as the top orch composition by an American composer played in this city during the 1942-43 season. Previous season's award was given to William Schuman for his Third Symphony.

Lawrence Welk To Play Capitol

New York—Lawrence Welk's band, which has been playing the Chicago Trianon for the last year, is set for a Capitol theater date here next October.

Bob Crosby and Band Set for Radio Show

New York—Bob Crosby and a band begin a new NBC program on July 9 which will be heard every Thursday at 7:30 p.m.

Beau Catcher



Hollywood—It takes bows to catch beans, according to captivating Janet Blair, former band vocalist, who trims her bathing suit with one, wears another in her blonde hair. Janet should worry about beans. What about Pianist Lou Bush, now in the army? Her next film will be *Victory Caravan*.

CHICAGO BAND BRIEFS

Imminent induction of Chuck Foster left conditions rather unsettled at the Roth emporium on Wabash, the Blackhawk, the latter part of the month. Exact date of Chuck's khaki fitting was not known, but it was arranged for Billy Blair to front the band if it occurred before the end of the engagement on July 26. Carl Ravazza seemed likely to follow Foster as the Beat went to press.

Amy Arnell, singer with Tommy Tucker, was taken off stage the day before they closed at the Chicago theater and was rushed to the Illinois Masonic hospital for another spinal operation, similar to the one she underwent in New York five weeks previously. She was due for release about the time you read this, and hopes she will be through with surgery for awhile.

Lawrence Welk and Eddy Howard, the hardy perennials of the Trianon and Aragon respectively, are due back on the home grounds this week. . . . Les Brown, after a sensational three weeks in the Panther Room, went to Milwaukee for a week, comes back to the Chicago theater on July 2. . . . Andy Kirk begins a week at the Regal on the same date.

Mugger Spanier received cuts and bruises when struck by an automobile here last month, but recovered sufficiently to act as star of Abbie Marks' weekly jam session at the Hotel Hamilton on June 20. . . . Pete Brown and Red Saunders were added starters at this bash, which was marked by the absence of Bud Freeman, who finally was inducted.

Jan Savitt, the proud papa, followed Les Brown into the Panther Room on June 25 and will stay

until July 16, when he will be relieved by Sonny Dunham and Dorothy Claire, who played the Oriental last month. . . . The Club DeLisla, one of those closed because the liquor they served was older than the customers (that's Billy Rose's line), re-opened a couple of weeks ago.

Don't be too surprised to see Frank Swoonstrat drop into one of the Loop's most popular spots for a short stay, after he finishes his picture chores on the west coast. . . . Ann Richardson and Irvin Rose of Consolidated are rather monopolizing Windy City spots with their cocktail units and entertainers. They have talent in the Sherman Dome, Admiral, Town Casino, Russell's Silver Bar, Club Detour, Helsing's Montrouze and the Drum, to mention few.

Jimmy Dorsey, closing at the Chicago theater on July 1, was slated for a minor operation before heading for Hollywood.

Uncle Joe Sherman is optimistic about the future of Sylvia Grey, who has been singing upstairs in his Garrick Stage Lounge, and not without foundation. She'll continue with the Ascot Boys, who come in on July 17.

Benny on Roof

New York — Benny Goodman, with many of his old side-men back in the band, opened at the Hotel Astor Roof June 28, replacing Harry James.

Happy Pop



Chicago—A few issues back, we showed you Jan Savitt rehearsing his worried expression for his floor pacing act. Now the stork has landed with a fine baby daughter, and this is Jan's pleased papa look. The Savitt crew is playing currently in the Panther Room at the Sherman. *Rube Lewis Photo.*

Walter Fuller Crew Opens Peoria Club

Peoria, Ill.—Walter Fuller and his solid jump crew moved from the Talk of the Town, after a successful three-month's engagement, to open Tony's Subway, a smart new club operated by the same genial Tony of Tony's Fairway.

Fuller, ex-Earl Hines trumpeter, and his combo, consisting of Ralph Tervalon on piano, Elmer Ewing, guitarist and drummer Hillard Brown are the main attraction at

Les Brown Band Splits Ball Games

Chicago—Besides going over big in a musical way at a recent date at VMI, the Les Brown band scored a victory in another department when the Brown baseball team won one game from the cadets at VMI—and evened up things by losing one.

Other triumphs on the tour which brought Les into the Sherman Hotel included his three day theater date at the Palace in Canton, Ohio, where the band was credited with giving the best stage performance in the last three years. Much of the credit grew out of the work of the band's new drummer, Dick Shanahan; of trumpet man Randy Brooks, and gitman, Teddy Walters.

New faces in the Brown lineup are Clint Neagly, formerly with BG, Johnny Hayes, lately of the Hal McIntyre band, and a west coaster, Verne Rowe.

Murphy Band Set

New York—Frederick Brothers has signed Don Murphy's 12-piece band and has a scheduled July 6 opening set for it at the Dutch Mill in Delavan, Wis. Murphy's outfit hailed from Baltimore originally.

Tony's Subway and are so popular with the customers, Tony hopes to keep them there indefinitely. The weekly Sunday jam sessions have been switched from the Fairway to the new downtown spot. The Subway opened with a bang and with Fuller scheduled to remain, should continue to be one of the town's most popular clubs.

Boyd Atkins is still packing them in at the Faust Club. Hobart Dodson was recently inducted and Boyd is looking for a trumpet player.

Davenport, Iowa—At a recent meeting of Local 67 Jimmy O'Dette, popular orch pit, was elected secretary to fill the unexpired term of the late Al B. Woeckner.

Jack Manthey and the members of his band are planning a big party and farewell dance in honor of Louie Bellson, the Tri-Cities ace drummer who recently left Benny Goodman's jive crew prior to his induction in the service.

A romance is brewing between Doris Sonners and Clive Webber, vocalists with the Hal Wiese swingsters. . . . Corporals Vern Hintze, tram man, and Dick Greve, hide beater, were recently home on furlough. Both are former members of the Wayne Rohlf orch.

The Rock Island Arsenal Employee's Band took a forty mile trip to Clinton, Iowa, to play for the service men who are recuperating in the new Shick Memorial hospital.

—Joe Pit

Blames Ears

Dr. Walter H. Rubsamen, professor of music at the University of California, sort of got out on a musical limb a couple of weeks ago. Seems the good doctor feels that American musical ears have become so accustomed to syncopated rhythm that martial music no longer appeals to them. It's on this basis that Dr. Rubsamen accounts for the lack of good spirited songs coming out of the present war. There'll be plenty who'll disagree with the doc, but maybe he's got something there at that.

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MOVIE MUSIC

by Charles Emge

(Note: Inquiries for information regarding interesting musical sequences in motion pictures will be answered gladly by this department.)

Stage Door Canteen (Sol Lesser production in association with American Theatre Wing) is the surprise package of the year. What was expected to be just a clambake turned out to be, by movie standards, a Grade-A picture in which a handful of unknowns, supported by the biggest names in show business, sustain unusual narrative interest with a simple little story of a back country soldier who meets, falls in love with, and leaves a young actress at New York's Stage Door Canteen.

The picture's big stars play minor roles. They appear in the picture as they might appear at the Canteen. The same idea is used for the introduction of the dance bands and other musical attractions.

Terrific Talent List

Musically, *Stage Door Canteen*, is notable for quantity rather than quality. The list of musical attractions lined up for the picture includes the bands of Benny Goodman, Count Basie, Xavier Cugat, Guy Lombardo, Freddy Martin, Kay Kyser; Singers Gracie Fields, Kenny Baker, Ethel Merman, Lanny Ross, Ethel Waters; Fiddler Yehudi Menuhin.

Those who do selections from their own established repertoires are most effective. For example, Benny Goodman scores a walkaway as far as the other bands are concerned because he does his own *Bugle Call Rag* and *Why Don't You Do Right* with Peggy Lee's sultry vocal. It's proven material that couldn't miss. The other bands and singers don't do so well with the new songs turned out for

the picture by Jimmy Monaco & Al Dubin.

Gracie Fields Good

Others who are strong because they work with proven material are Menahin in Shubert's *Ave Maria* and *Flight of the Bumble Bee* (he can still play it faster on the fiddle than James can on the trumpet), Gracie Fields in *The Machine Gun Song* and Albert Hay Malotte's *The Lord's Prayer*, in which she proves again that a great singer isn't necessarily one with a great voice.

Ethel Merman, who should have done one of her great Cole Porters, sings a flag-waver (in a picture where flag-waving is out of place), *Marching Through Berlin*.

Ethel Waters, accompanied by Count Basie's band, does *Quick Sands*, one of the numerous new Monaco & Dubin songs turned out for the picture. It was typical of Hollywood to pair Basie and Waters because they are of the same race, completely ignorant of the fact that musically they are of two different worlds, and that each has established a list of classics from which something truly important could have been drawn for this occasion.

Tiff Over Credits

Credit for the musical direction and scoring of *Stage Door Canteen* is a matter of argument. Freddie Rich was engaged to supervise the music and compose the background score, and the picture was, it seems, completed under him. Then, after studio showings, Rich and Producer Lesser had an argument over certain musical sequences and RKO's Constantin Bakaleinikoff was called in to rescore certain portions.

The picture was released with Bakaleinikoff credited as "musical director" and Rich with "musical score." As a result several people in Hollywood are no longer drinking together. *

An example of what a musical score can do to improve a dramatic picture is Warner Brothers' *Action in the North Atlantic*. Contrary to what many people think, this is not a great picture, although it is a stirring picturization of great events. The dialogue

is terrible in spots and many of the sets are too obviously miniatures. Adolph Deutsch, who used to arrange "salon music" for Paul Whiteman (example: PW's recording of *Stardust*) turned out a score that supplies an emotional foundation to every sequence in the picture that requires it—and is eloquently silent at the proper points. He avoided the obvious ideas that would have been tempting to many picture scorers; for example, in the sequence that shows the ships of the United Nations assembling at a Canadian port to form a convoy, the only strain of a national anthem heard is that of Canada (used to denote the locale).

The "front office," which often tells Hollywood composers just what to put in their scores slipped over one cliché on Deutsch (who hates clichés) by insisting on the use of "taps" in the sea burial scene. Deutsch freshened the idea by employing a "piccolo" trumpet (an octave above the standard B-flat) played by Ben Klatkin, the only man on the coast who can play one, to sound an answering call which seems to come from some great distance from the scene, an effect contrived by dubbing the "piccolo" trumpet notes into the sound track after the score was recorded.

Rey Doubles War Plant to Aragon Spot

Los Angeles—Alvino Rey and his aircraft worker-musicians from the Lockheed plant near here were virtually set to follow Count Basie at the Aragon ballroom as this was written. Contracts weren't signed but Harry Schooler, the Aragon's youthful operator, who is himself an aircraft worker at the Douglas Santa Monica plant, said he had decided on the Rey Band after giving consideration to Vaughn Monroe and Eddie Miller. He said he hoped to have Miller at a later date.

Alvino Rey and his bandmen will be in for a tough grind doubling from the war factory to the Ocean Park Ballroom. They work the "graveyard" (12:30 to 7:30 a.m.) shift. It was understood that their hours would be adjusted somewhat on both jobs to enable them to handle the deal.

Johnny Wins Ginny—Here



Hollywood—Johnny Long makes out okay in his first film venture, *Hit the Ice*, a Universal picture to be released early this month. Notice how he is giving Ginny Simms the business in this scene? Well, he marries her before the picture is over. That's Junie Mays with his back to the camera.

idea. Tiny Hill figured to get band spot.

Columbia's Rose di Maggio, doing musical research for forthcoming film biog of Ted Lewis, discovered that *Wear a Hat with a Silver Lining*, used by Lewis on the stage for years, has never been published.

The "Tailor Girls" femme vocal trio, set by GAC's Ralph Wonders for pix spots at Universal.

Three studios angling for services of Stan Kenton band, opening at the Palladium June 29.

Julie Gibson, former band singer, due for good breaks as actress at Paramount. She's been doing stage and screen work here.

Paramount Arranger Gene Rose turned out swing-style version of Chopin's *Fantasy Impromptu* for use in *Henry Aldrich Swings It*.

Leo Erdy scoring *Isle of Fortune* (Producers Releasing Corp.) with 42-piece ork and chorus of 18 voices.

Hans Salter, Universal composer-conductor, will be seen in picture for first time playing role of bandleader in Deanna Durbin production *Here to Hold*.

Lou Bonne (guitar), Archie Rosate (clarinet), Earl Hatch (accordion) and Ray Turner (piano) engaged to dub music for Dorothy Lamour, Betty Hutton, Diana Lynn and Mimi Chandler for scenes in which the girls are seen as an instrumental quartet in Paramount's *And the Angels Sing*.

Barney Bigard, Lee Young and Fred Trainer spotted in 60-piece ork recording numbers for MGM's *I Dood It*. Trainer recorded trumpet solos and also will be seen as trumpet player in picture in scenes with Lena Horne and Hazel Scott.

Another "Cavalcade of American Songs" will be RKO's Show Business, which will cover 35 years of theatrical history starting with 1908. RKO's music department busy clearing rights to a dozen or so song hits of yesterday. Producer Eddie Cantor will

Nan Wynn Gets Good Film Spot

Will Sing 'Brazil'
In Feature Scene
Of 'Jam Session'

Hollywood—Nan Wynn, much of whose movie work to date has been that of anonymous and uncredited vocal "double" for Rita Hayworth and other beautiful but poorly piped screen celebrities, draws the featured billing in a big production number in *Jam Session*, singing Ary Barroso's *Brazil*. Musical arrangement was made by Paul Wetstein, former Bob Crosby scorer now handling the baton assignment on the new air show "Johnny Mercer's Music Box".

Mario Silva, music supervisor, who went back to New York to handle recording of musical numbers by Teddy Powell and Charlie Barnet for the picture, arrived back in Hollywood with soundtracks of Charlie Barnet in *Cherokee* and Teddy Powell in *Murder, He Says*. Jan Savitt, who was slated for the spot in the picture appears to have been dropped for reasons which were not revealed.

All the bands lined up for the picture, which in addition to those mentioned above include Louis Armstrong, Alvino Rey, Casa Loma, and Jan Garber, are doing numbers on which they have turned out successful phonograph discs.

probably play only a small role in the picture.

Uncanny, suspense-breeding effects noted in Bronislau Kaper's score for MGM picture *Bataan* were achieved by using strings and woodwinds in monody.

Producers Releasing Corp. has scheduled a jitterbug epic titled *Jive Junction*. Script in preparation. No musical assignments announced as yet.

Leigh Harline, scorer of many Walt Disney comedies, signed as general musical director for James Cagney starrer, *Johnny Come Late*.

Beer Barrel Polka spotted in score of Paramount's *The Hour Before Dawn* because it was the hit song in England in 1939, time of the story is supposed to have taken place.

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First Year Establishes Capitol

New Record Firm An Important Factor in Phonograph Industry

Los Angeles—As Capitol Records, Inc., the new recording enterprise established here just a year ago celebrated its first anniversary, a survey of the firm's progress indicated it had, during its first year of operation, become an important factor in the music industry.

The firm's operators can derive satisfaction from the fact they set up the new outfit and put it over at a time when all the so-called smart boys in the music business said it couldn't be done. The gloom-spreaders pointed to the shellac shortage, the musicians' strike against record manufacturers (which was ordered by AFM Boss Petrillo just two months after Capitol was launched last year) and other wartime conditions and shook their heads. It would be "just too bad for Capitol," said the so-called smart boys.

Has Strong Set-up

The gloom-spreaders overlooked the fact that actually Capitol had everything it needed—adequate financing from B.G. ("Buddy") De Sylva, one of the best talent judges in the business in Johnny Mercer, and an able, aggressive business manager in Glenn Wallich.

Capitol started off with a bang by ringing up a major hit in its first group of releases, *Strip Polka*, which was sung by its writer, Johnny Mercer, backed by a band organized by Freddie Slack. *Strip* has gone well over 300,000 copies to date and is still in demand.

Strip was followed almost immediately by another and even bigger hit, *Cow Cow Boogie*, which is Capitol's biggest seller to date (over 500,000 and still moving). *Cow Cow* also demonstrated Capitol's unusual proclivity for introducing new names. Freddie Slack and Ella Mae Morse, prior to the success of *Cow Cow* were virtually unknown.

New Names Developed

The same combination turned up another major hit in *Mr. Five by Five*, which might have outsold *Cow Cow*, had it been, like *Cow Cow*, a Capitol exclusive.

Capitol's big hits have all been turned in by names new to the recording business. Some of them include Freddie Slack's *Old Black Magic*, with vocal by Margaret Whiting; Johnny Mercer's *They Didn't Believe Me*; Bobby Sherwood's *Elk's Parade*; Johnnie Johnston's *Old Black Magic* backed

by *Can't You Hear Me Calling, Caroline?*

Paul Whiteman didn't come up to Capitol's expectations. Of his four pressings, only *Travlin Light*, with vocal by "Lady Day" (Billie Holiday) had a big sale. It is understood that Mercer and Wallich, who were completely sold on PW as a good bet and gave him big money for his waxings, are still confident that the veteran bandleader can be worked up into one of the firm's valuable names.

May Have Process

Some months ago a story broke that Capitol had secured the exclusive rights to a new process for manufacturing records without all-important, war-scarce shellac. Capitol's execs are very reticent on the subject. Business Manager Wallich's "partially confirmed" the story at the time it broke but prefers to remain silent on the subject at present. Dealers have to turn in scrap to get Capitol records as they do those of other companies. From an engineering and musical standpoint Capitol records are certainly as good as any on the market.

Capitol's big boom is expected to come when the Petrillo ban on recording work for AFM musicians is lifted. Capitol execs naturally aren't talking about deals with talent for records to be made when the ban is lifted, but it's believed here in Hollywood that some of the biggest names in the business now identified with other companies are among those who will be heard on Capitol records.

Have Year's Supply

For Capitol, whose operators were just as smart as those of Victor, Columbia and Decca in laying up a "back log" of masters before the AFM strike went into effect, the strike has been just as much a boon, up to this time, as it has been for the others. The strike enabled the record manufacturers to eliminate costly experimentation and bidding for talent (which is also getting scarce) at a time when all were more than willing to put available material into sure-fire sellers, inexpensive re-issues, albums, revivals, etc.

Up to this time, the shellac shortage and AFM strike has had the effect of putting Capitol on practically equal terms with the "majors." However, if the strike lasts indefinitely (which it can't, since the record manufacturers can "break" it any time they choose) Capitol might be "caught short." It is understood that the firm's back log will permit the release of four new platters every four to six weeks for another year.

What's This 'General' Stuff?



Hollywood—This photo of Freddie Rich, Merle Oberon and Freddy Martin, released by the Sol Lesser publicity department while *Stage Door Canteen* still was in production, referred to Rich as "general musical director" in the caption. But when the film was released, Constantine Bakaleinikoff copied that title in the credits. "Just Hollywood politics," growls Freddie, when queried.

Genial Glenn Grins Gleefully



Los Angeles—Glenn Wallich, business manager of Capitol Records, has earned that grin of satisfaction. The firm just celebrated its first anniversary, finding itself well established in the industry after a single year. Much of its amazing success was due to the astute manipulation of young Mr. Wallich.

Disc Jockey Has Pact for Year's Show

Los Angeles—AFM officials who figured that the recording strike would put a crimp in the business of the disc jockeys, will be disappointed to learn that Al Jarvis, founder of the "Make Believe Ballroom" idea, has just signed his longest, most lucrative contract to date.

Jarvis has signed a 52-week contract to present a platter show from KNX, the CBS outlet here, for a manufacturer of scalp and hair products, every Sunday at 11 to 11:30 a.m. Occasion marks the first time KNX has featured a daytime record show since it became part of the CBS system.

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Earl Bostic to Play With Hamp

New York—Earl Bostic, well-known altoist who had his own small outfit for several years at Small's Paradise in Harlem, has left Hot Lips Page's band to join Lionel Hampton. Bostic replaces Rudy Rutherford with Lionel and in addition to his work on alto, will be featured on trumpet, guitar, and clarinet.

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Jury Awards Large Sum to Mrs. Rainger

Los Angeles—Mrs. Elizabeth Rainger, widow of Ralph Rainger, noted songwriter who died in the crash of an American Airlines passenger plane last year, has been awarded a judgment of \$77,637 against the operators of the air line.

Mrs. Rainger's suit, in which she asked for \$227,637, was tried in superior court here before a jury, which handed down the verdict after several hours of deliberation.

Ralph Rainger was a talented and prolific songwriter. His hits included *I'll Take an Option on You*, *Moanin' Low*, *Love in Bloom*, *It's June in January*, *Thanks for the Memory*, and many others.



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Theaters' Suit On ASCAP Tax Being Heard

Owners on Coast Seek Million From Music Society

Los Angeles—Trial of the antitrust suit brought against ASCAP by the Independent Theater Owners opened in federal court here with nothing more exciting than some preliminary legal skirmishes by both parties.

Federal Judge Harry Holzer granted ASCAP Attorney Guy Knupp's petition for a bill of particulars and at the same session consented to a request from ITO attorneys to file an amended complaint.

Suits against ASCAP for astronomical amounts of money are nothing new in the Society's history. This one, which is based on many of the familiar monopoly charges which have been made against the music rights pool from time to time, asks for triple damages under the provisions of the Sherman act, which total up to approximately \$1,000,000.

ASCAP charges theaters on the basis of seating capacity, with the scale ranging from 10 cents per seat per year up to 20 cents per seat.

Hollywood Digs Jam Sessions

Los Angeles—Monday night jam sessions, staged at Herb Rose's 331 Club by Norman Granz, jazz connoisseur who left the army recently on a medical discharge, are packing the club to capacity, and not with jitterbugs and zoot suiters, but with movie celebs and folk prominent in the show world.

The special band put together by Granz for the opening session of the series was drawn mainly from Count Basie's band. It contained Joe Jones, drums; Red Callender, bass; Nat Cole (from the 331 House combo, the King Cole Trio), piano; Snooky Young, Harry Edison, trumpets; Buddy Tate, tenor.

By HO

Lucky Bacon, v early thi went thr wood C with th would m Brothers during the which m who had that long City to be able to Stan K Palladium ing plenty friends her real home in the local h cidentally, Palladium (just a bl street) me with him and Kent with him. Ma

Frankie he had no many years the Trianon mark there geles after follows He more Bowl town hotel. Jimmie dicted in back, is the cash re Jimmie with Louis Prince Southgate. Harlan L Club Alabama Lee Young. deal.

Gene Au (formerly a good sta King Sextet musical ass might go the ana" still d telephone is to Count Basie's band. It contained Joe Jones, drums; Red Callender, bass; Nat Cole (from the 331 House combo, the King Cole Trio), piano; Snooky Young, Harry Edison, trumpets; Buddy Tate, tenor.

Zutty Si of the "B show at the and took i Hollywood might move Hollywood with Benny if it goes to Peggy M

Mrs. Charlie with Alvin army) is A chirper; and mentioned in Jerry Feldman at the plant prevent of Alvin (July 13) drop in and install a No

Art Kates has worked around here, store at 5554 known as the Ozzie Nelson job at Univers moon and le tour of key c Arranger handling bu Mercer air as Paul W Spivak was Hollywood J starting dat being ad Austin Mac for Joe E. Mac on an enterta Pacific comb

LOS ANGELES BAND BRIEFS

By HAL HOLLY

Lucky Millinder, supported by Sister Tharpe and Trevor Bacon, was in line to follow Benny Carter at the Casa Manana early this month if negotiations in progress as this was written went through. . . . Benny Carter's opening date for the Hollywood Casino was advanced, with the indication Benny would move into the Zucca Brothers' Sunset Blvd. spot during the first week of July, which means that a lot of us who had difficulty making that long jaunt out to Culver City to hear Benny will now be able to catch him oftener.

Stan Kenton's advent at the Palladium (June 29) was arousing plenty of interest among old friends here who were planning a real home-coming celebration for the local boy who made good. Incidentally, the proximity of the Palladium to the Hollywood Casino (just a block apart on the same street) means that Carlos Gasteel, who manages both Benny Carter and Kenton, will be competing with himself. . . .

Masters Returning

Frankie Masters, who although he had not visited the coast for many years when he opened at the Trianon, turned in a good b.o. mark there, returns to Los Angeles after tour of the coast. He follows Henry King at the Biltmore Bowl early in August. King replaces Ted Lewis at the down town hotel spot July 6.

Jimmie Lunceford, as we predicted in this column a while back, is hitting a fast pace for the cash register for the Trianon. Jimmie will make it tough for Louis Prima, who reports to the Southgate nitery July 21.

Harlan Leonard goes into the Club Alabam July 18, replacing Lee Young. Another Reg Marshall deal.

Jive Jottings

Gene Austin's "Blue Heaven" (formerly "Jive Junction") off to a good start with the Saunders King Sextet ably holding down the musical assignment. Looks like it might go this time. . . . "Louisiana" still dark at writing, but the telephone is still connected, though nobody answers. . . . Billy Berg of the Swing Club signed his line on a contract for Louis Jordan and sent it back to N.Y. for Jordan's signature. Meantime the Swing Club continues to rock away to rhythm of Cee Pee Johnson's tom-toms.

Zutty Singleton left the stage of the "Black-Outs of 1943" show at the El Capitan theater and took his swingers to the Hollywood Club. Looked like he might move from there to the Hollywood Casino to trade sets with Benny Carter—a good deal if it goes through.

Peggy McCall, in private life Mrs. Charlie Brosen (formerly sax with Alvino Rey and now in the army) is Alvino Rey's new gal chirper; and in case we never mentioned it, Alvino's Arranger Jerry Feldman is also out there at the plant with the boys building war planes. . . . With the advent of Alvino Rey at the Aragon (July 18) Harry Schooler plans to drop the intermission band idea and install a solo piano player.

Notings Today

Art Kates, local saxman who has worked with many bands around here, has opened a music store at 5554 Santa Monica Blvd., known as the Music Center. . . . Ozzie Nelson band completed pic job at Universal in *Second Honeymoon* (Universal), Ozzie Nelson.

See and hear

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Here's Peggy



an accordion on which he planned to practice frantically while going over on the ship. No pianos available on those island battle fronts. . . . Wingy Mannone was set to open at a down-town L.A. spot, the Babalu, June 29.



Current

Du Barry Was a Lady (MGM), Tommy Dorsey.

Stage Door Canteen (Lesser), Count Basie, Benny Goodman, Xavier Cugat, Guy Lombardo, Freddy Martin, Kay Kyser.

The Powers Girl (United Artists), Benny Goodman.

Cabin in the Sky (MGM), Duke Ellington orchestra, Louis Armstrong (as a single). (Reviewed June 1.)

Reveille with Beverly (Columbia), Count Basie, Freddie Slack, Duke Ellington. (Reviewed June 1.)

Johnny Comes Marching Home (Phil Spitalny).

Hit Parade of 1943 (Republic), Freddy Martin, Count Basie, Ray McKinley. (Reviewed April 15.)

Presenting Lily Mars (MGM), Bob Crosby, Tommy Dorsey.

To Be Released

Best Foot Forward (MGM), Harry James.

Girl Crazy (MGM), Tommy Dorsey.

Stormy Weather (20th Century-Fox), Cab Calloway, Fats Waller, *Follow the Band* (Universal), Alvino Rey.

I Dood It (MGM), Jimmy Dorsey.

The Sky's the Limit (RKO), Freddie Slack.

Wintertime (20th Century-Fox), Woody Herman.

The Girls He Left Behind (20th Century-Fox), Benny Goodman.

What's Buzzin' Cousin (Columbia), Freddy Martin.

Jam Session (Columbia), Louis Armstrong, Jan Garber, Casa Loma, Teddy Powell, Alvino Rey, Jan Savitt, Charlie Barnet.

Ridin' High (Paramount), Milt Britton.

Mr. Big (Universal), Eddie Miller.

Melody Parade (Monogram), Ted Fio Rito, Anson Weeks.

Spotlight Parade (Monogram), Herb Miller.

As Thousands Cheer (MGM), Benny Carter, Kay Kyser, Bob Crosby.

Right About Face (MGM), Kay Kyser.

Meet the People (MGM) Vaughn Monroe, Spike Jones' City Slickers.

Girls, Inc. (Universal), Casa Loma.

Larceny with Music (Universal), Alvino Rey.

Around the World (RKO), Kay Kyser.

Pis Up Girl (20-Fox), Charlie Spivak.

Sleepy Lagoon (Republic), Milt Britton.

Second Honeymoon (Universal), Ozzie Nelson.

'You'll Never Know', From Song of Same, etc.

Los Angeles—An unqualified denial was issued here in reply to the news syndicate stories from Canon City, Colorado, reporting that *You'll Never Know*, one of the leading songs of the day (it was sung by Alice Faye in the picture *Hello, Frisco, Hello*) was written by Charles Forbes, an inmate of the Colorado state penitentiary, and not by Harry Warren and Mack Gordon, long recognized as two of Hollywood's leading tunesmiths.

Harry Warren, for 25 years one of the most successful melody writers in the business, told *Down Beat's* Hollywood reporter that he was completely mystified by the stories. He said:

"I wrote the melody to *You'll Never Know* more than a year ago."

(Newspaper accounts have it that the convict wrote the music on a piece of brown paper in the prison bake shop in October of 1942.)

Helped Mack Write

Mack Gordon, who is as well known as a lyricist as Warren is as a composer, was in New York at the time the story broke and couldn't be reached here for comment,

but Lee Finburgh, west coast representative for Bregman, Voco & Conn, publishers of the song, provided an interesting angle. He said:

"I was with Mack Gordon when he wrote the lyrics to *You'll Never Know*. We were riding around in Mack's car at the time and I jotted them down as he worked them out, frequently asking me for my reactions to the lines."

Warden Backs Inmate

The latest newspaper stories to reach here on the controversy said that Warden Roy Best had taken up the prisoner's side of the argument and was ready, reportedly, to substantiate his story. Forbes, who is in for stealing cars, claims, according to the news stories, that he sent the song to a girl singer in Chicago who sold it through an agent. He also claimed he could produce the contract and that he had already received payments on the song.



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2. BLUE BLAZES
3. ANOTHER ONE OF THEM THINGS
4. BLUES NO MORE
5. FOUR TRUMPETS ONLY
6. IT AIN'T WHAT YOU THINK
7. JUMP TIME
8. JUST BLUES
9. LOOSE LID SPECIAL
10. LOSERS WEEPERS
11. LOW COTTON
12. MAKE ME KNOW IT
13. MIX UP
14. MINOR GOES MUGGIN'
15. NOT SO QUIET PLEASE
16. OLIVER'S TWIST
17. QUIET PLEASE
18. SERENADE TO THE SPOT
19. SO WHAT
20. SWANEE RIVER
21. SWING HIGH
22. SWINGIN' ON NOTHIN'
23. TAKE IT
24. WE'LL GIT IT
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When Decca fell heir to the vast legacy of old masters once pressed on the defunct Brunswick label, Milt Gabler was called upon to leave his thriving Commodore enterprise and take charge of Decca's anticipated reissuing activities. For all concerned this was a smart move, since Decca obtained a man of great foresight, ability and experience in the field of hot jazz, while Milt in turn acquired a wealth of material that would otherwise have remained unavailable to him.

With the new Brunswick albums Gabler has recommended his favorite work and renewed the faith in his judgment held by hot fans the world over; and with the Brunswick Collectors' Series Decca has taken over a project of significant jazz reissues that pioneers U.H.C.A. and H.R.S. have been forced temporarily to abandon.

To deplore the wax on all new-process discs is a waste of energy, but rest assured these Brunswicks, in spite of their higher intrinsic and material value, suffer no less than any other platters in this respect. A crying shame!

Hot Jazz

Pinetop Smith

B-1002, Decca

And here is Pinetop, four of his best numbers, including his famous Blues and even more famous Boogie Woogie. Fortunately for most collectors, the second master of *Jump Steady Blues* is used this time, while the relatively unknown *I'm Sober Now* ought to provide lots of listeners with lots of new kicks.

Ellingtonia

Vol. 1, B-1000, Decca

After finding expression in Columbia's earlier album and Victor's subsequent showcase, the recent, almost universal if somewhat belated, surge to the Ellington banner reaches an appropriate culmination in this carefully se-

lected album. Eight typical and wonderful sides, all well known, featuring Ellington compositions, Ellington arrangements, Ellington soloists—what more could you ask? Here is the Duke in all his glory, from *Bubber's Black and Tan* to *Barney's Wall Street Walk*.

Red Nichols Classics

Vol. 1, B-1001, Decca

Red Nichols and several Pennies from his later stages—Jack Teagarden, Glenn Miller, Benny Goodman, Jimmy Dorsey, Gene Krupa, Charlie Teagarden, etc.—offer here a variety of numbers heralding the advent of swing. All eight titles are reliable standards, some fast, some slow, which allow ample elbow-room for free, uninterrupted improvisation. Early white jazz uninhibited, unimpeded, unrestrained, even uninhibited! (Extra: Note Benny on *Indiana* on a real Teach kick. The jazz that man played fifteen years ago!)

Boswell Sisters

B-1003, Decca

Venuti, Lang and the Dorsey Brothers assist this trio, the first and best of its kind, through eight sides of enormous variety and characteristic scope. These vocalists practice much of what they learned from cornetist Emmett Hardy, sing with more purpose and swing than any of their successors. Soloist Connee, likewise, easily surpasses the later efforts of the Pickens' Jane or the Andrews' Patti. *When I Take My Sugar to Tea* was their best song then, it seems so still today.

Cab Calloway

B-1004, Decca

Minnie the Moocher, *Kickin' the Gong Around*, *St. Louis Blues*, and *You Rascal You*, all sung by the Cab, are but half the titles included here. What his orchestra may have lacked in polish at that

time, Calloway himself made up in personality and showmanship. These discs made jazz history once. Listen, remember, and see why!

Duke Ellington Panorama
B-138, Victor

This Victor album, unlike the Decca, covers fully fifteen years of the Duke's recording career, showing the development of his technique and the growth of his instrumentation. From the first record, *East St. Louis Toodle-oo* (his theme), to the last, *Warm Valley*, his many great soloists have individual and collective field days. All eight sides exemplify some phase of Ellington's versatile genius. There are as many moods here as there are titles, yet all are typically Ellingtonian.

Eddie Condon

C-1510, Commodore

Commodore's latest 12-inch platter offers an all-star personnel and little else. If the material as a whole is disappointing, two breaks by Pee Wee Russell and two choruses by Joe Sullivan do much to redeem the general flagging. Not up to standard for Commodore, however.

Swing

Quintet of the Hot Club of France

Vol. 2, A-334, Decca

Decca presents eight more sides featuring guitarist Reinhardt and violinist Grappelli, divided equally between four old favorites and four new originals. To anyone interested in the erratic gypsy genius of the guitar—and who is not?—these pressings will have, as the first number in the album is appropriately entitled, a *Direct Appeal*.

Woody Herman

Decca 18544

Charlie Barnet

Decca 18547

The two white bands who (recording for Decca) have recently concentrated on an Ellington groove provide several additional kicks this month. Woody contributes *Down Under* and *Ten Day*

Bing and Alec Jive Lightly



New York—While waiting to cut a *Treasury Song Parade* disc, Bing Crosby and Alec Templeton decided to have a little keyboard and vocal bash of their own. Take a good gander at the background, gates! That's the inside of the Decca recording studio, which musicians don't see the inside of these days.

Furlough, while the Mad Mab throws the spotlight on *Peanuts Holland*, who trumpets on *Washington Whirligig* and sings on *Oh! Miss Jasson*.

Bob Crosby

Decca 4415

Jay McShann

Decca 4418

Matlock, Miller and Lawson take solo honors on the last sides Decca has issued of the late Crosby band, two swell Phil Moore compositions, *Blue Surreal* and *Black Zephyr*. Quite different but just as excellent in their way are Jay McShann's two newest Decca waxings, *The Jumpin' Blues* and *Get Me on Your Mind*, both of which showcase the leader's 88 work and furnish further evidence of his band's encouraging promise.

Vocal

Ethel Waters Souvenir Album

A-348, Decca

Dinah, Moonglow and *Miss Otis Regrets* are the best of the ten sides in this new Decca album, which will serve to introduce a great entertainer and a wonderful woman to a younger generation that may never have had an opportunity to hear her before. To those already acquainted with this talented singer such a group of selections should bring fond memories and wistful recollections of a carefree, happier day.

Sister Rosetta Tharpe

8548, 8610, 8634, 8639, Decca

Decca has released four more records with Sister Tharpe swinging her spirituals and providing her own primitive guitar accompaniment. All eight sides will appeal to those who like this type of vocal, none to those who do not. Some may, of course, prefer Rosetta's work with the Millender band.

Golden Gate Quartet

6712, Decca

This particular disc does not show this phenomenal vocal group at its best, but it will have to do until the real thing comes along. The boys who, in *Star Spangled Rhythm*, stole the opening scene right out from under the noses of Dick Powell and Mary Martin go to work on an opportunistic ditty, *Stalin Wasn't Stallin'*, but do a great deal better on *Dip Your Fingers in the Water*, something more in their line.

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See Back Cover

Count Basie

36675, Columbia

The Count's latest Columbia platter finds Jimmie Rushing selling out on the fine lyrics of *Rusty Dusty Blues*, which should hit the jackpot both commercially and critically. The reverse finds Lynn Sherman doing nicely on that old good one, *All of Me*, with a chorus of Buck Clayton's trumpet added as a definite clincher.

Dance

Jimmy Dorsey

18545, Decca

Typical of J. Dorsey's band, these two Decca numbers are not distinguished by anything sensational in the way of scoring or soloing but do afford an easy, even beat for dancing. *I'll Find You* is good enough in its way, and that hardy perennial, *Only a Rose*, is somewhat better.

Harry James

36672, Columbia

As the latest efforts by the band-of-the-moment Columbia offers *Velvet Moon* and *Prince Charming*, with plenty of Harry's horn and enough of his swinging strings to suit everybody. Good dance music, adequately arranged and evenly executed.

Benny Goodman

35869, Columbia

These two sides, *Taking a Chance on Love* and *Cabin in the Sky*, are not played by the same fine bunch that Benny has with him now but should hit pay dirt in the acid test just the same. The former is already a juke-box leader, while the latter is the title tune from a much publicized picture, without doubt a commercially successful combination.

Novelty

Louis Jordan

8525, Decca

Decca continues to tap its junior gold mine, Jordan's *Tympani Five*, finding the vein still rich with saleable ore. Here Louis gets with T-Bone Walker's marvelous *T-Bone Blues* backed by Pinetop's *Boogie Woogie*, a sure-fire coupling if there ever was one.

Spike Jones

30-0812, Bluebird

America's new King of Corn sells his nonsense for Bluebird, with laughs for all guaranteed by the whacky vocals and clowning instrumental work. *Oh by Jingo* is on the reverse of *The Sheik of Araby*, and either one could push the plate into the big money.

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2—Let's

3—Don't

Much

4—Velvet

5—Takin'

On

6—Cabin

7—All on

8—Murder

9—You're

10—Brazil

It Can't Be Why Don't

That Old E

In the Bla

Paper Doll

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Shirley

(One of the score of charming operators employed by the Chicago Automatic Hostess Co., acts as guest conductors of this column each issue. She selects the ten most played discs in the coin machines of the nation, having available not only the tabulation of requests in the many Chicago hostess studios, but up-to-the-minute lists of the largest coin machine operators from coast to coast.)

Song	Artist	Label
1—As Time Goes By . . .	Jacques Renard . . .	Decca
2—Let's Get Lost . . .	Rudy Vallee . . .	Victor
3—Don't Get Around Much Anymore . . .	Kay Kyser . . .	Columbia
4—Velvet Moon . . .	Vaughn Monroe . . .	Victor
5—Taking a Chance On Love . . .	Ink Spots . . .	Decca
6—Cabin In the Sky . . .	Duke Ellington . . .	Victor
7—All or Nothing at All . . .	Harry James . . .	Columbia
8—Murder, He Says . . .	Benny Goodman . . .	Columbia
9—You'll Never Know . . .	Sammy Kaye . . .	Victor
10—Brazil . . .	Benny Goodman . . .	Columbia
	Benny Goodman . . .	Columbia
	Sinatra-James . . .	Columbia
	Dinah Shore . . .	Victor
	Willie Kelly . . .	Hit
	Xavier Cugat . . .	Columbia
	Jimmy Dorsey . . .	Decca

OTHER FAVORITES

It Can't Be Wrong . . .	Dick Haymes . . .	Decca
Why Don't You Do Right . . .	Benny Goodman . . .	Columbia
That Old Black Magic . . .	Glenn Miller . . .	Victor
	Charlie Barnet . . .	Decca
In the Blue of Evening . . .	Tommy Dorsey . . .	Victor
Paper Doll . . .	Mills Bros. . . .	Decca



Boeing B-17E Flying Fortress

Photo courtesy Boeing Aircraft Co.

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RECORD NEWS

A Thousand of the

TOP DRAWER DISCS

 PICKED BY
 MIKE LEVIN

Events of the past few weeks have proven that this column wasn't such a bad idea after all. Our original theory, advanced to a skeptical boss, was that good old records are even more newsworthy than hot off the griddle stuff, mainly because they are tried, true, and what have you. Also in the past ten years, so many good records have been turned out, that not even the label collectors can stay up with them.

Up until the Petillo scuffle, record companies were inclined to scoff at this notion, claiming that re-issues as a whole meant nothing. Now the boys are re-issuing that not only can they revive records, but also tunes.

We smirk with justified pride and continue with the eighth reel of our feature, a column of records that's bound to have something in it of A-1 interest to everyone, and which shouldn't prove too corny in any one particular part.

ings ever made by any radio band in the country. Done several years ago by a group at WJR (Detroit), this is a fine disc for a relaxed tempo, clever arranging ideas, and a good trumpet solo. Scores were by Bill Stegmeyer, alto player formerly with Bob Crosby. The ideas are all tasty, and played cleanly and with a bounce almost unheard of in radio circles. I've heard plenty of radio bands with fine blend and what have you, but none that "swing" the way this gang does.

Vocal

Lee Wiley

(accompanied by Jess Stacy and Muggsy Spanier)
Sugar and Down to Steamboat Tennessee

Commodore 1507 (1940)

There are many people who don't like Lee Wiley. There are many people who have never even heard of Lee Wiley. I think that there should be more people who hear her. For my dough she sings a lot like Mildred Bailey, though not as well. Whether Mildred will bounce me for this, I do not know.

Lionel Hampton

I'm in the Mood for Swing and Shoe Shiner's Drag
Victor 26011 (1936)

If my memory serves me correctly, this date was organized right after Benny Carter returned from Europe. On it were Joe Jones (drums), John Kirby (bass), Billy Kyle (piano), Freddy Green (guitar), Benny Carter and Toots Mondello (altos), Herschel Evans and Babe Russin (tenors), and "Jimmy Brack" trumpet, said party being Harry James. Lionel of course played vibes. On *Mood* James plays good trumpet, while Benny Carter plays a superlative chorus. Evans is excellent on the flipover, and even Tootie, usually considered a lead man, comes through with a tasty bit. Listen above all to the section tone of the reeds and pray that some day you too may have saxes that sound like that.

Dance

Artie Shaw

Nocturne and Through the Years
Victor 27703 (1942)

This is where Shaw excels everytime: straight lead work. His clanging on *Nocturne* is lovely, not at all like the hard, untasteful things he pulls when trying to "get hot." Spotted also are Billy Butterfield's and Les Robinson's lead horns, latter's alto showing up as particularly pretty. Reverse not only makes the Youmans hack-tune sound good, but even builds it up to a climax by good use of strings and brass. Balance on these sides is very good, being one of the few times when Shaw's strings and brass seem to be in the same band.

Swing

Paul Leash's Sophisticats

I'll Say and Harold Hawkins Hobble
Decca 3351 (1939)

This is one of the best record-

WHERE IS?

GEORGE ZACK, pianist, formerly with Muggsy Spanier
BILL DEPEW, saxist, formerly with Benny Goodman
RALPH REED, tenor saxist, formerly with Johnny "Sweet" Davis
HERB MOTT, saxist from Bakersfield, Cal.
MILTON CHARLES, organist, formerly on KMOX, St. Louis

WE FOUND

JOHNNY AUSTIN, now with Abe Lyman
DONNA MASON, now a Wave at Hunter College, N.Y.

Ellingtonia



Toronto, Canada—Jack Barker, publicity man for Famous Players here, has four hundred Ellington records, the result of collecting them for seventeen years. All of them are original pressings, many of them long out of print and not to be reissued. Jack has refused substantial offers for all or part of his collection, is determined to keep it intact.



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Cincy School Grads Relax At the Prom

Cincinnati—New in the history of high school proms was the recent yearly affair by the Woodward High grads, who dressed not in the formal wear of years gone by, but in zoot suits and the gals in their jitterbug skirts and sweaters. The George Smith band playing this date admit this was new stuff to them.

Jimmy James in bed with chickenpox . . . Harry Raiborne moved into the Gibson Hotel replacing Tommy Flynn who had the best unit so far this season. Outstanding in the group was a young gal pianist from down St. Louis way by the name of Ehler.

The demand is so great for dance men that musicians who put their instruments on the shelf years ago are back in the field helping out where they can . . . Bernie Cummins recently played a one niter at Castle Farm. Still the home town boy, he packs 'em in.

—Bud Ebel

But Miss Wiley sings with a high, slow vibrato, that while sometimes overdone, is often refreshingly tasteful. On this disc, backed by Stacy and Spanier (piano and cornet) she does exceptionally well, especially on the blues, *Down to Steamboat Tennessee*. If you like lyric jazz singing, as opposed to the kazoo-in-throat style, try this one—you'll probably get with it.

Novelty

Horace Heidt

Parade of the Wooden Soldiers and Kerry Dance
Columbia 35462 (1940)

Relax, old man, I haven't become all of a sudden a Horace Heidt fan, nor am I pointing out the advantages of having triple-tongues in your band. But this disc has one of the most amazing transitions you've yet heard on wax. One minute it has trumpets buzzing to beat Busse, the next minute it swings, and the third it goes back to the tinklings of Frankie Carle's piano. Middle spot of course is held by Bobby Hackett, trumpeter extraordinary. He only plays sixteen bars, but what happens to the band in back of him is amazing to hear. It actually starts to *swing!* The explanation for this phenomenon, I still don't know.

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Can't Blame Jazz For Flaming Youth Delinquent Acts

There are some very peculiar things going on these days—both south of the border and the Mason-Dixon line. In such widely separated states as Alabama, Oklahoma, New Jersey and North Carolina, we find the city fathers, guardians of the local churches, and other sniffs at the social keyhole banning what they choose to call "the unfortunate pollution of the jook joints." These hepsters label the drop-a-nickel spots as the cause of the juvenile delinquency which has been sweeping their localities—and, we might add, the whole country.

They claim that the presence of music in these spots causes the unhappy youths of our flaming generation to foregather, whereafter dire acts, such as busting windows, occur.

Now far be it from us to condone some of the jive that is being pulled off these days. But we'll personally listen to Guy Lombardo all evening if anybody can show us why jazz

can be held responsible for this condition in any way. In England right after the start of the war, authorities noted and finally stopped a rise in

delinquency that makes our rate look like piker stuff. But they didn't have the number of juke boxes we have, nor did they consider jazz or any other music a root of the problem.

They recognized quite sensibly that the unrest, the breaking up of families, the high salaries, and everything else that goes with war was the trouble—and that the answer lay in correcting that and in giving kids a chance to do something with their money and time besides skating around the country-side, scaring the heck out of the same agesters who are criticizing them.

As far as we're concerned, the answer doesn't lie with abolishing juke boxes. Kids will get together in gangs if they want to—always have, always will. The idea is not to break up those gangs, but to get them together and make them useful. If the kids like music that much, give 'em a chance to dance, or play.

The problem doesn't lie with the juke box—it lies with the kid. And banning the juke box is just as stupid as was

the 18th amendment. Abolishing the juke box is like outlawing the walls in a speakeasy. The steaming platter of Joe's Sloppy Seven may create much commotion, but it isn't going to incite much crime. It may cause kids to huddle around the loud-speaker, but they would have gotten together to shoot craps if they weren't doing that.

No, brother, we do not get with this juke box banning jive. As far as we're concerned, it is an excellent substitute for the social program we should be offering not only our kids, but 130,000,000 people in this country. As long as we see 'teensters screaming and shouting about Harry James, we ain't worried about the future of the country.

When we see the juke box joints empty, and the gin joints

EDITORIAL

Musicians Off the Record



Honolulu—Cpl. Jack L. Walker, who has played with Les Brown, Raymond Scott, Inn Ray Hutton and others, is a member of an infantry band stationed here. Jack has gone slightly native here, but clings to his trumpet.

Bean Bag Mgr.



Corpus Christi, Texas—Paul Schlegel, former bass player with the McFarland Twins, is manager of the bean bag team at the naval air station here and is seen training for the coming season. Paul plays with the station band.

RAGTIME MARCHES ON

NEW NUMBERS

LINELIAN—A son, Bryan Dudley, to Mr. and Mrs. Myrtle Linelian, May 14, in Hollywood, Cal. Father is former Woody Herman.

SAVITI—An 8½ lb. daughter to Mr. and Mrs. Jan Savitt, June 14, in New York City. Father is well-known violinist-band leader.

DARE—A daughter, Donnie Jeanne, to Mr. and Mrs. Ronnie Dare, June 13, at Waterbury, Conn. Father was former road manager for the Jay McShann ork.

SPOTS—A son to Mr. and Mrs. Jack Spots, June 6, in Brooklyn, N.Y. Father is professional manager of Bremen, Veeco & Conn.

WEBSTER—A daughter, Judith, to Mr. and Mrs. Dick Webster, May 12, in Los Angeles, Cal. Father is booker in General Amusement Corporation's Hollywood office.

CARSELLA—A son, John Thomas, to Mr. and Mrs. Johnny Carsellas, May 22, in Cicero, Ill. Father is BSO staff conductor.

BUICKER—A son, Kenneth, to Mr. and Mrs. Mac Becker, May 16, in Chicago, Ill. Father plays sax with Tommy Tucker's ork.

HOLTON—A son, Richard, to Mr. and Mrs. Tor Holton, recently, in Los Angeles, Cal. Father is trumpet player at NBC studio.

REARICK—A daughter, Janice Elaine, to Mr. and Mrs. George Rearick, recently, in San Bernardino, Cal. Father is with Colonial Club Orchestra.

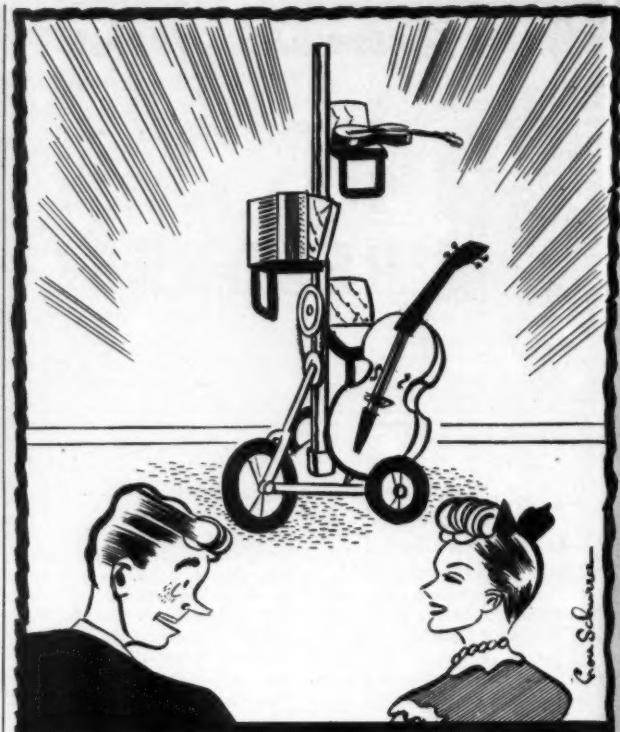
TIED NOTES

CATHCART-GARLAND—Sgt. Jack Cathcart, former Artie Shaw-Dave Rose sideman, now in charge of band at Camp Robert, Cal., to Sue Garland, sister to Jerry Garland, formerly at Camp Roberts.

CONKLING-DRIGGS—Lt. (U.S.) James Brewster Conkling to Donna Olivia Driggs, better known as Donna King of the King Sisters, June 28, in Encino, Cal.

VASILAROS-BARTHOLDI—Tommy Vasilaros, trombonist, formerly with Red

full; when the Paramount no longer draws, and those nickel-gate for hooch a lot stronger than most kids get in jook joints, then we'll begin to worry—and we'll start yelling for legislation, not against the juke box, but against these same city fathers (as happened recently in Buenos Aires) who claim jazz is immoral. They aren't immoral—they're morons.



"That's the only way my strolling combo can get around in these crowded joints!"

CHORDS AND DISCORDS

Tommy is Happy

San Francisco, Cal.

To the Editors:
Well, after many months, my "Beats" finally caught up with me in New Guinea and at last I'm able to rest, knowing that my two

favorite bands finished one, two in the swing poll. However, I'm sorry that the "King" has slipped so much but as Mike suggests and I'll bet, he will settle down with Yank on ride horn and Jess on S2 and really put out some of the superb stuff of which only he and the "Duke" are capable.

Nothing here at all in the way of jive, although you can pick up some short wave stuff if you have a radio. I ain't. Haven't heard any of the discs of which you write and plug nowadays except Duke's *Perdido* which I dug on a juke box in a honky tonk, rum coke joint in Panama last year.

PVT. TOMMY SHOEMAKER

'Cuthbert's Solid'

Ithaca, N.Y.

To the Editors:
Thought I'd returned to the days of the Original Dixieland Jazz Band when I caught Charlie Cuthbert's outfit here in Ithaca.

Charlie and the boys all work at the Hardine Brothers Machine and Tool Shop in Elmira, N.Y. and they have been playing for dances in and around Elmira, but this is the first time they have romped in Ithaca, and we all hope it isn't the last time.

So when you're around Elmira and want to hear good solid Dixieland Jazz, look up Charlie and the boys and you'll hear plenty.

DON TOWNSEND

'Bobby's a Comer'

Jersey City, N.J.

To the Editors:
Sometimes a person has to wait a long time before their

(Module to Page 11)

ly, in Philadelphia, Pa.
JAGGER—Frank Jagger, 49, musician, May 27, in Portland, Ore.

LEVY—Hannah Levy, mother of Lee Levy of Leeds Music, May 27, in New York City.

VOECKNER—Albert B. Voeckner, Secretary of the Tri-City AFM, May 27, in Davenport, Ia.

VOGEL—William H. Vogel, 81, former cornet soloist in John Philip Sousa's band, May 27, in Atlantic City, N.J.

HAGEN—Les Olive Hagen, 38, violinist with the Fort Wayne Civic Symphony Orchestra, May 29, in Fort Wayne, Ind.

SCHENCK—Emil Schenck, 87, former cellist in the New York Philharmonic Symphony Orchestra, June 4, in New York.

STARR—Rose Starr, mother of Herman Starr, Vice President of Warner Bros. and President of Music Publishers Holding Corporation, June 7, in Brooklyn, N.Y.

Chicago, July 1, 1943

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Bobby Sherwood's Luck Changes, Band on Way After Few Sad Breaks

By FRANK STACY

Everybody's entitled to a guess once in a while. . . . I'm taking my 1943 one right now. Quote: Bobby Sherwood is a good bet for the top of the name band pile for '43: end of quote. It was just a little more than a year ago that the youthful Sherwood outfit got its start. Songwriter Johnny Mercer had been hammering away at Bobby Sherwood to organize a band for a long time.

The four letter man (Sherwood plays guitar, trumpet, and sings and can pinch-hit with trombone when necessary) had been working around the Hollywood movie studios for more than five years doing arranging and recording for films and was fairly satisfied with his lot in life.

Mercer Was Angel

Mercer felt that Bobby had music-maker makings and couldn't understand why he was so reluctant to venture out with a band. After a lot of persuasion, the songwriter talked him into it.

Sherwood had had some band experience before (a string group), had worked with trios and played the guitar passages on many of Bing Crosby's records. Besides that, he had a stage background and feeling which he'd inherited from his parents, who were troupe-ers from the word "curtain."

It was Mercer who advanced the money necessary to get the band going and, it should be pointed out, didn't take a piece of it as is the custom, but merely offered the moola as a loan in friendship.

Poor Start in East

After two weeks of rehearsal, during which time the band recorded its four sides for Capitol records, the two-beat Sherwood aggregation with the accent on *Ella's Parade*, opened last May at the Casa Manana nitery in Los Angeles, booked by the MCA office. One more date at another night club was followed by a road tour which took in Portland, Oregon, Salt Lake City, and Columbus, Ohio.

At this point, things were so bad financially that a change in road managers was made (lead trumpet Eddie Green taking over the business end), and the band limped into its Glen Island Casino summer engagement.

Bobby Discouraged

Tough luck struck again. Glen Island was forced to close because of war restriction and Bobby and his boys were left high and dry in the east, comparatively unknown and with no immediate blue sky in sight.

Followed a period of one nights and dates in suburban theaters and a point where Sherwood was ready to say: "o.k. you win" and throw in the towel. As late as a couple of months ago, Bobby was

so discouraged that he could see no reason for going on and felt that the band was jinxed.

Then came the break. Confusion at the Paramount theater in NYC a few weeks ago brought up an empty booking and Sherwood and his gang were picked to follow Harry James in for a week.

Grabbed Hotel Spot

If life were a class B movie, the band would have clicked instantly and rocketed to fame. I don't have to tell you that it didn't happen that way. But the band did well. Better than that, it attracted a lot of attention. Maria Kramer, owner of several hotels where name bands are featured and given the all-important air-time, booked Sherwood for her Lincoln Hotel in New York.

Right now, with a few more breaks, I think that the band can make it.

Assets are, first of all, Sherwood himself. He's handsome, extremely talented and is pretty sure of what he wants to do with his band. Secondly, the shortage of

top name band material today gives any orchestra a tremendous advantage which no band had even a year ago. Third, and most important of all, there can be no doubt that the impression which Sherwood has already made on the young, hep, music audience is very favorable and, more than anything else, that's what counts.

Some Changes Needed

On the debit side: there should be several changes made in key side-men in the band. Sherwood should develop a more distinct tone and style for the band and keep it that way. As it is now, it varies between a Dixieland two beat and a pretty ordinary medium for ballads and jump tunes, played without enough originality or enthusiasm, with the exception of a couple of spot-lighted numbers.

There's an adage which, when paraphrased, says: "Take a look around, Jackson, before you do any jumping."

Well, I'm looking and it seems to me that Bobby Sherwood is all set to start jumping . . . if he hasn't already started.

Blue Drake Gets Door's Solo Spot

New York—Vocalist Blue Drake, last with Ben Cutler's band at the Arcadia ballroom here, opened a new show at the Famous Door two weeks ago. Hot Lips Page and his band, previously featured on a double bill with Red Norvo's jam outfit, took over the solo band spot for the Door at the same time.

Tony Almerico and his orchestra, New Orleans favorites, are now on the beautiful new Steamer President.

Makes Everybody Happy



Atlantic City—Alberta Di Risio, 19, and Betty Jane Cremer, 18, are happy because they are comf'y in their swim suits while performing their musical chores at the Steel Pier. And the customers are happy, because the costumes don't detract from the girls' visual charms.

First Composer to Have No. 1 and No. 2 Songs on the *Lucky Strike Hit Parade*

(June 12th)

Lets Get Lost Coming In on a Wing and a Prayer

JIMMY McHUGH

ASCAP—UNDER
MCA MANAGEMENT

KEEPING UP WITH TERRITORY BANDS

Texas has its Peck Kelly, and Syracuse, New York, has its Al Chard! Currently at the Club Royale in Syracuse, Al has his own trio, in which he gets the largest slice of choruses, nicely complemented by the easy-riding, idea-sparked tenor of Pedro Lozano, Jr. On the night caught, drummer Charlie Brown whaled the beats steadily out of high-hats, snare, cymbals, and rims. Wednesday and Sunday nights, Chard's drummer is Doc Manguso.

Occasionally sitting in on piano with Al Chard's trio at Club Royale is Carleton James, one-time theater organist at Loew's theaters in Brooklyn and New York, and Keith's and the Strand in Syracuse. Now employed in a defense factory in Syracuse, James spends his brief leisure time teaching, composing and playing Hammond organ or Novachord programs over local radio stations.

Bud Waples and his Men of Melody are playing an indefinite engagement at the Ansley Hotel in Atlanta, Georgia. The band is comprised of eleven people with Bud fronting from the piano, and the vocals capably handled by lovely Cheree Moyse.

Eddie Gilmartin, well-known figure in amusement circles from coast to coast, has been appointed to manage Lake Lawn's Victory Ballroom in Delavan, Wisconsin, for the seventh straight season. Gilmartin staged the grand summer opening on June 25th by presenting Ace Brigode and his Virginians, who hold the all-time high record for attendance, over such bands as Lawrence Welk, Tiny Hill and other well-known bands who have played the spot.

Billy Banks and his orchestra are currently at the Fair Park Casino, Greensboro, N.C. The band plays a Kirby style, using all specials and can be heard nightly over WBNC. Personnel consists of Joe DiPolis, piano; Tal Fulmar, guitar; Billy Banks, drums; Eddie Kaign, trumpet; Leo Tauffer, tenor; Mickie Clemens, clarinet.

Glenn Henry and his orchestra recently played their last job for the duration at the Pacific Square Ballroom in San Diego, California. Glenn was inducted in the army June 18th. After playing long engagements at such spots as the Trianon in Seattle, Salt Air, Salt Lake City, Jantzen Beach, Portland, and numerous one-nighters on the entire west coast, the Henry orchestra gained much popularity and plan to reorganize after the war. Evelyn Dinsmoor, vocalist, will remain in Los Angeles to return to studio work. Roy Munson and Bob Dodds, trumpets, have gone with Gus Arheim. Arrangers Bill Dixon and Bill Hood are going into the service. The band had five brass, five saxes, three rhythm, vocalist, and Glenn fronting with his clarinet.

After completing a ten-week engagement at the South Haven Pavilion in South Haven, Michigan, Nick Trian recently opened a long engagement at the Broadwater Beach Hotel in Biloxi, Miss. The violin-playing maestro has a ten-piece orchestra including two other fiddles, three saxes, three rhythm, trumpet, accordion and a girl vocalist. Trian is a well-known Chicago musician, having organized, directed and sponsored the Nick Trian Concert Band and Symphonette, and won the Chicago Tribune Music Festival contest.

Renee Darst and her Swing Sisters, all-girl band, moved from the Hollywood Club, Mobile, Ala., to the Gay-O Club, Juncion City, Kansas.

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Train Your Mind to Remember!

You May Be Eye-Minded Or Ear-Minded in Habit, But 'Tis Folly to Forget

By LEO COOPER

The human mind is the mother of music. Yet, few musicians seem interested in the power of their brains; most do not know how they memorize; and many are discouraged by their lack of retentive ability. But, if you care to experiment intelligently with the processes of memory, you can immeasurably improve your memorizing machine.

One singer is able to learn new lyrics in 15 minutes, while another studies diligently for several days and still has to refer occasionally to notes in public. Two men sit beside each other in a section. One man knows the book after the first few days and never again glances at the spots, but the other keeps his eyes glued to the music month after month and year after year.

Brains differ. Of course they do. But, sometimes brilliant minds do not memorize—and mental diddie-daps often remember realms. So, it's not the *quality* of the brain—it's the *usage* which must be developed.

Highways of the Head

There are only two popular roads to memorization—through the ears or with the eyes. You can't eat a new number and play it into a mike an hour later. You have to imprint it on your brain. It must be more than just familiar, too, because you may have to perform it during an emergency when your conscious mind is interested in the corruption. Therefore, it must stand out like Braille, so that he who runs may read.

From past experience, you ought to be able to decide whether you memorize with your ears or your eyes. As for your mind, only imbeciles were born with a poor memory! If you think you have one, look back. You had to be taught how to eat and walk and talk when you were a child, but such matters are now automatic and no longer the cause of mental stress or strain.

Developing a memory is much the same. At first, you'll take bumps and spills. Later, you'll find yourself a far finer musician, for you'll be utilizing the knowledge, experience and power stored in your noggin—and it will be just as easy as taking a drink! It's really just as easy to train your mind to remember as it is to train it to forget.

Memories Bless—And Burn

Every time you find a difficult phrase, master it. Bat it into your brain with a lead pipe, if necessary, but be sure it can never trip you up again. Give yourself mental rehearsals on it as you walk to work. You probably won't encounter more than 100 "insurmountable obstacles" to stumble over in a lifetime, so it's wisest to start right in and lick them as they come along.

On the whole, it's easier to memorize difficult passages than simple ones, because irritation is a stimulant which fastens them in the mind. After you've subdued a few

and can dish them out in any key, you'll meet the newcomers with pleasant anticipation.

Seeing Is Believing

Because the majority of musicians use their eyes while memorizing, we will plunge through the subject. How well you see is unimportant compared to what you see.

Some musicians "photograph" a musical score. Paganini is supposed to have been able to glance over a manuscript and then play the tune, note-for-note, from memory. Such ability is rather rare. Metropolitan Opera soprano Marjorie Lawrence credits herself with having "a mind like a sponge." She memorized her arithmetic books in school so she wouldn't have to figure any problems. Before she was 30, she could sing the complete repertory of great Italian, French and German operas.

"Camera Eyes" Exist

The human eye is very like a camera. It takes its pictures upside down, exactly like a camera, and the optic nerve (dark room) delivers them to the brain right-side up. It has a lens for focusing, and the pupil is opened and closed to regulate exposure by the iris. The picture is reflected on the retina ("film" at the back of the eyeball). Another similarity is, without light, neither the camera nor the eye can see, so pass the flash bulbs and let's proceed.

Kostelanetz has tried to explain how Lily Pons can show up for a performance of Lucia and be let perfect, although she has not sung the role for six months and has made no preparations. She says, "I hear the music—the whole score comes before my eyes. I have only to read it off." He complains because he has to spend hours going over an orchestration to refresh his memory after he hasn't seen it for several months.

Toscanini probably has the most complicated musical memory of our times, although a few others also direct without music. His repertory is seemingly unlimited and he is accurate to the smallest

detail.

Fast Sight Readers

Of course, some eyes don't perform according to specifications. This is a right-eyed world, and music is printed for right-eyed people. Technically, left-eyed musicians are reading backwards, so they are slower sight-readers. Here's a simple test to determine whether you are right or left eyed: Hold your index finger about 18 inches in front of your eyes and stare at it. Now, close your left eye. If the finger didn't move, you're right-eyed. Do the same thing, closing your right eye, and the finger will appear to leap sideways. (Incidentally, this is what determines whether we are left or right handed.)

Musicians are more ear-minded than eye-minded, however, so don't be concerned if you are left-eyed.

Sublime Subconscious

If you have been memorizing via the woodshed method heretofore, and have repeated and re-repeated until you finally captured a tune, don't think you learned it by repetition. You didn't. It still had to engrave itself in your brain via your eyes or your ears.

And don't think, if you are addicted to "stage fright," that you won't suffer when you arise to perform your repetitive relic. You will, because the only antidote for "stage fright" is *sureness*, and the sense of *sureness* depends entirely upon an inner conviction that you have a secure grip on your material. When you've really memorized a number, you'll be able to read a newspaper while you're doing it.

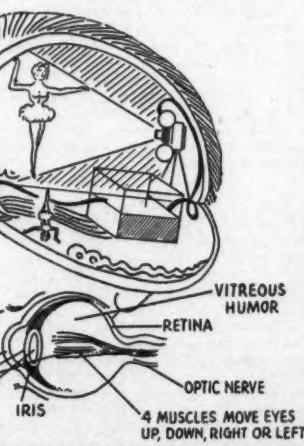
You'll say, "But *So-and-so* plays better when he's dead drunk, and he can't possibly be concentrating then." Certainly he's not concentrating—but his subconscious is! We remember with our subconscious. When we are asleep, our conscious mind relaxes, but our dreams emerge from the subconscious. Whenever a drunken musician can perform brilliantly, his subconscious is overdeveloped and his consciousness does not restrict him with its idiocy.

At times, the conscious mind hampers the natural actions of the subconscious. But, have no fear. After you have consciously commenced to utilize the powers of your subconscious, you will find memorizing easier and easier. As a matter of fact, it's possible to go sound asleep while playing acceptably, but, when the band stops, you'll wake up.

Another Aptitude Test

Now, you are ready to take up concentration. Naturally, no one can be 100 per cent ear-minded or 100 per cent eye-minded (unless he's blind or deaf!). You are a composite creature in your simplest form. However, here is a little test which will indicate

(Modulate to Page 19)

**Bum Lip?**

THEN THIS IS FOR YOU!

Thousands of brass men having every advantage and who use the advantage wisely, fall to develop embouchure strength—WHY? Having every opportunity to succeed they fail—WHY? Are our fine teachers, methods and advantages all wrong—WHAT IS IT? That's exactly what I want to tell you! If you REALLY want a better embouchure, send a postal card today asking for Embouchure Information.

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NEWS-FEATURES**DOWN BEAT**

Cab Calloway will open July 15 in a new room at the Park Central hotel, his first New York location since the old Cotton Club days. Charlie Spivak, with 956 covers, broke Glenn Miller's all-time high of 864 in one night at the Hotel Pennsylvania recently. . . . Richard Himber was fixin' to marry model Enimar MacDougal in Kansas City as this was written.

Georgia Gibbs, still at Downtown Cafe Society in Gotham, moves to the west coast with the Jimmy Durante show on July 22. . . . Corky Corcoran, tenor with Harry James, expected to remain in New York when the band went west, to discuss a khaki outfitting. . . . Harriet Clark (Mrs. Charlie Barnes) is en route to Reno for the usual reason.

George Auld, out of service with an honorable discharge, opened an honorable outfit at the Three Deuces, formerly the Plantation on 52nd Street. . . . By wedding Jess Stacy on June 9, singer Lee Wiley nixed plans for a similar altar trek the following day with wealthy Lieut. Charles Boettcher II in Arrowhead Springs. . . . Did anyone ever call a small jazz outfit a *band grenade*?

Duke Ellington is booked for the Capitol theater on Broadway in September for a reported

\$8,000. And his Sunday night WOR radio shot, called *Pastel Period*, definitely is sponsor material. . . . Joe Marsala and his crew are set for the Biltmore hotel in Providence, R. I. . . . Bonnie Lake, Jack Jenney's wife, was to join the band as vocalist in Lakeside Park, Denver.

Wilford Leibrook, the former Wolverine who died recently on the west coast, was given the nickname "Min" by his pal and former associate Bud Ebel of Cincinnati, because Leibrook was an Andy Gump fan. "Min" started on trumpet, switched to sax and clarinet, but when Eddy Duchin wanted a bass man, he took the job, wood-shedded for two weeks, and Duchin never did discover that it wasn't his instrument in the first place.

After the honeymoon Lieutenant James Brewster Conkling and his bride, Donna King, will set up housekeeping in Wilmington, Delaware. . . . Anita Boyer takes over the Jerry Lester show on CBS starting July 11. . . . Don Redman into the Club Zanzibar in Manhattan about July with 14 pieces, Drummer Crawford (Lunceford), and trumpets Harold Baker (Ellington) and Dick Vance (Hampton) already set.

MCA's Harry Moss is planning a jazz concert for fall, proceeds to the Bunny Berigan trust fund. . . . The Big Street hears that Lanny Ross now is a lieutenant. . . . The Al Costi's (former Kenton gitman) are expecting. . . . Don't look now, but a reliable source within the industry predicted ten days ago that the phone companies would start cutting wax at about the time you read this. Are they? . . . Carl Ravazza was called for his physical a week ago. . . . Ink Spots are at the Copacabana for the first New York literary engagement.

Alice Brent, ex-George Sterne chirp, is now a WAC, while WAVE Donna Mason, who sang with Mal Hallett, is taking her basic at Hunter college. . . . William Morris Agency, which won the fight over the Freddie Slack contract, has nixed an offer from MCA to buy the band. . . .

SIGNATURE RECORDS

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and His Orchestra

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Amazing Saga of Eddie Condon

On Four Strings of His 'Pork Chop' He Tells the True Story of Hot Jazz

by AMY LEE

Eddie Condon quit Goodland, Indiana, and hit the road for Momence, Illinois, 50 miles south of Chicago, when he was two. Pushing on, after eight years, he and the family moved to Chicago Heights, 25 miles south of Chicago. "We were getting into Chicago style," he says significantly.

In grade school, Eddie started fooling around with banjo, and by his first year in high school he was deep into non-union jobs, like Odd Fellows' dances. "As you can imagine," he says, "I used to sleep through classes 'cause I was up all night playing hot banjo with the cats."

Joined Union at 15

He got his union card at 15, and hit the road again, hit hard, that spring, summer, and fall, the unpaved roads of Wisconsin, Minnesota, and Iowa, doing one-nighters with Peavey's Jazz Bandits. He was glad enough to get out of the car and sit down in October, till he met a guy who'd had a band and lost it in Syracuse, New York, and wanted to go back with another.

Condon signed up. When he arrived at the LaSalle Street station to meet the rest of the band, he found a bunch from the Tri-Cities (Davenport, Rock Island, and Moline)—drummer Peewee Rank, cornet-player Wayne Hotstetter, sax-man Johnny Eberhart, and Bix Beiderbecke with a cap on.

Bix Fooled Him

Eddie says, "I took one look at this guy with the cap, and I thought, is this the great Beiderbecke I've been hearing about, the sensation on the cornet? His dry goods certainly don't indicate he can do anything!"

"We had some time before our train left, so we went over to see Louis Panico. He was No. 1 cornet man around Chicago then. First thing, Panico says, 'Hello, Bix.' I began thinking, this Beiderbecke must really have something. Then we went over to Friar's Inn to hear Rap and Mares and Brunis. Again, the minute we walk in, all the guys on the stand—'Hello, Bix.' Then he was sitting in on piano, playing Clarinet Marmalade. Right then I said, Hurray for Syracuse!"

On the train, along about Cleveland, somebody thought there should be music, so Eberhart took out his sax, and Bix his cornet, and Eddie his banjo. "Remember," Eddie says, "I hadn't heard Bix



Eddie Condon

play cornet yet. Well, I heard him play then—and I forgot all about that cap. We played till Buffalo and practically corrupted the whole train."

Carries Tradition

Up until then Eddie hadn't been around anything very important in music. Suddenly he was around everything important—Bix Beiderbecke.

Milt Gabler, of Commodore Music Shop fame, says Eddie Condon is the one musician today carrying on the Bix tradition. Eddie remembers the guy with the cap and what he played and the way he played it. And he knows that's the only, Remembering, and knowing, and being Eddie Condon, how can he help but carry on the Bix tradition? . . .

When they got to Syracuse, Eberhart, Hotstetter, Bix, and Condon moved into the then new and fashionable James Apartments, just a few blocks from their job at the unfashionable Alhambra. They'd hardly gotten settled before they sent Bix down to the janitor to get the key to the incinerator. He went. No one

knows what the janitor said.

Eddie Gets Hazed

The Belvedere was their after-Alhambra hang-out. From the Belvedere one night Bix and Hotstetter took Condon by the head and feet and suspended him over the Erie Canal, too near to dropping for laughs—for Condon.

Sunday nights they used to drive north about 50 miles to play a pavilion at Oswego on Lake Ontario. Oswego in November with icy winds off the lake was not for laughs either.

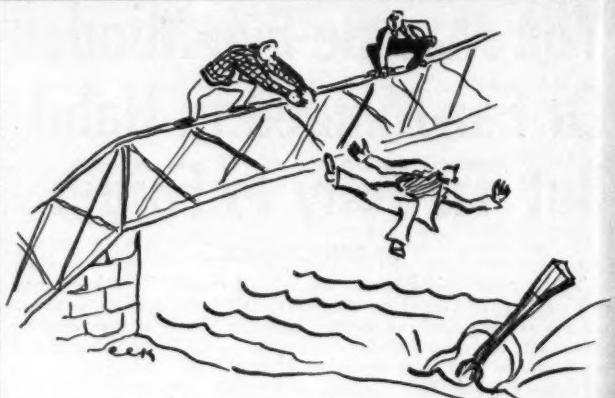
They're there today—the Alhambra, the James, the Belvedere, Oswego on the lake cold in November. Only the Canal is gone, and the music of the sax, cornet, and banjo. . .

The boys parted in Syracuse. Hotstetter and Bix wanted to go to New York to hear the Original Dixieland Band at the Balconades. Eddie didn't want any part of New York. It scared him. He was only 17. So he went back to Chicago and played with various guys at Northwestern and raved about Bix. He had a right to then. He was on the inside, with Panico and the Friar's Inn musicians, lookin' out.

Keeps on Raving

He kept on raving about Bix to Peavey upon his return to the Jazz Bandits and one-nighters, through another spring, summer, and fall, over the unpaved roads of Wisconsin, Minnesota, and Iowa, through the winter with a job in Winnipeg, Canada.

Bix meantime had come back to Davenport, was in and out of the University of Iowa, and had blown some notes for history with the Wolverines, when Peavey contacted him to join the Bandits. "Bix wrote, OK," Condon says, "but he erased the \$65 he put down first for salary, and made it \$80. Peavey figured he had a Prime Donna or something, and mixed the whole thing. . . . Well, we almost had Bix in the band."



the president. So we walk up to the front door, start to go in. A doorman stops us. So we pull out our cards, show 'em to him. He quick rushes around, gets the head doorman—and in we go. And it's some party!

Eddie's Foot Slips

"After awhile some gal in a Chinese costume chooses me to lead the grand parade with her. Newsreel cameramen are there. They're grinding away, and I'm marching at the head of this parade. All of a sudden, down I go, and there I am, in front of the whole Scarab Club, flat on my face on the Greystone ballroom floor, in my clown suit!"

That 1928 was a good year for jazz. Condon and his gang—Krupa, Bud Freeman, Joe Sullivan, Frank Teschemacher, MacPartland, and Jim Lannigan—had a record date with Okeh.

Gene surprised Tommy Rockwell and his recording staff, who'd come from New York for some Chicago pressings, by turning up with his full set of drums. Until then, drummers had had to be content with whacking cymbals now and then on records. Gene

whom they'd been trying without avail to impress with their jazz, after hearing the Okehs, repented, and called Eddie for a date. They did *I Found a New Baby* and *There'll Be Some Changes Made*, with Mugsy Spanier on cornet in place of MacPartland, and Mezz on tenor in place of Freeman.

Meets Bea Palmer

Soon after these record dates, Eddie cut out for New York and some fun. There he ran into Bea Palmer, who was singing at the Chateau Madrid. She sold him on the idea of a job for the Chicago boys at the Chateau. Eddie made a quick trip back and brought them east.

Their audition was the beginning and the end of their career at the Chateau Madrid. The boss, used to music on the anaemic side, was aghast at the forthright, uncompromising jazz of the Chicago Rhythm Kings. What he thought was noise annoyed him, and he fired them.

The Rhythm Kings straightway astounded themselves by getting a week at the Palace, vaudeville's utopia. There were no lines of kids waiting from 4 a.m. to get in to hear the Chicago Rhythm Kings. *Variety* commented that the less said about the band the better. They were nobody's sweetheart. Inside the band, Tesch and Freeman were feuding. In the middle of the week, Freeman suddenly decided he wanted to go to Europe. He left the band cold. Just as the band left New York. They were ready to go back to Chicago. All but Eddie.

Plenty of Parties

Prohibition was in full bloom, so there were cocktail parties no end to play for, and people like Jimmy Cromwell, Tom Taggart, Billy Leeds, footloose the bills. Condon and Red McKenzie struck up a little outfit that could be set up on a domino. With McKenzie on comb, Frank Billings on suitcase, Jack Bland on guitar, and Eddie on banjo, the Mound City Blue Blowers gave society a real romp. Just out of Red Nichols' band, "which was about as musical as tonsilitis," Eddie really enjoyed himself. The freedom of the Blue Blowers felt like paradise.

Every party they played, and all during their 9-month engagement at the Bath Club, the suitcase made (Modulate to Page 15)



Leaving Peavey, Condon worked about 95 places in Chicago, and for kicks he and other Chicago musicians—Bud Freeman, Gene Krupa, Dave Tough, Mezz Mezzrow, Jimmy MacPartland, George Wetling—used to go listen to the music of Beiderbecke and the Goldkette band at the Greystone ballroom, Detroit.

Crash Scarab Ball

One of those visits Eddie can't forget—the Monday night he and Mezz drove down to see Bix. Monday was the band's night off, but this particular Monday night the Scarab Club was having its annual ball, music by Goldkette.

"It was like the Beaux Arts ball in New York," Eddie says, "and so exclusive even the manager of the Greystone couldn't get his wife in. But Bix was going to get us in or else. There was a coal chute around behind the ballroom. We had it all set to come through that. Then we had to go get some costumes. First I picked out a suit of armor, nice and heavy, but it would have made everything too hard, so I changed to clown suit.

"We get to the Greystone. It's snowing. We meet Bix, he says, 'The coal chute's out.' While we were gone, he'd gotten to talk to the president of the Scarab Club and fixed it up for us to get in. Even had cards for us signed by

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Amazing Saga Of Guitarist Eddie Condon

(Jumped from Page 14)

the band a pushover. Everybody wanted to play the suitcase, and practically everybody did, including Mrs. Graham Vanderbilt, known then as America's foremost hostess. The Blue Blowers worked at the Stork Club three different times, and even went to Miami one winter and commuted to dates in Palm Beach.

By 1934-35, the swing craze was on. It started at the Onyx, where Art Tatum and the Spirits of Rhythm were playing. The Onyx was once the scene of a Condon homecoming, after a trip to Buenos Aires, where he played piano in the key of F all the way down and back—"14,000 miles in F," groans Condon, "and the rest of the guys are probably still stuck in F." Welcoming the tanned, mustachioed Eddie the night he dropped into the Onyx was pianist Fulton ("Fidgy") McGrath who introduced him as "Eddie Condon, just back from Buenos Aires, who can really make the piano talk. And it says, 'Please let me alone.'"

Crawling the Pubs

The newspaper columnists noted the swing, mentioned it, and sent the public clamoring after it. The musicians sought shelter elsewhere, at Adrian Rollini's Tap Room. The columnists gave that the business, so the musicians moved back to 52nd Street and the first Famous Door, where Louis Prima, George Brunis and Pee-wee Russell had the stand. The Onyx hired McKenzie and Condon, who brought in Riley and Farley, whereupon the Music Goes Round and Round went around, and Condon and McKenzie were out on the street in two weeks.

When Stuff Smith went into the Onyx in 1936, Eddie, "with Bunny Berigan, Joe Bushkin, and three other guys," set up in the Famous Door. Here Milt Gabler staged his second public Sunday afternoon jam session. Wingy Manone at the Hickory House followed suit, and Milt, seeing the whole idea growing too commercial, took his sessions back into the recording studio where he'd first held them.

Two other events marked 1936: (1) the life caught up with Condon and laid him down hard at the Polyclinic hospital. He got out in three weeks. His case is on record

New Leader



Kansas City — Barbara Lunt, former Buddy Rogers' vocalist, has her own 10-piece band now, booked by the McConkey agency. She is at the Lake Francis hotel in Siloam Springs, Arkansas, now, moves to the King's ballroom in Lincoln, Nebraska, early this month.

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NEWS-FEATURES

Cab and Lips Beef Back



Chicago—Here's his hi-de-highness of ho-de-ho, Cab Calloway, and Lips Page, whose views on trumpet playing are expressed by Paul Eduard Miller in the adjoining columns, in a confidential mood. The shot was made in the Downbeat room of the Garrick, during Lips' recent engagement there. Ole Man Calloway was playing at the Sherman.

as a phenomenon. (2) Benny Goodman came in and the big bands had it.

Nick Starts Up

By 1937, the 52nd Street phase was waning, and Nick's started up in Greenwich Village, with Sharkey Bonano's band. It boomed for a year, Sharkey left for California, and Nick hired Bobby Hackett, Peewee Brunis, and Condon.

Joe Marsala was carrying the flickering 52nd Street torch at the Hickory House.

With '38, Nick's moved to a new spot, its present location, and Gabler issued his first Commodore records, featuring the jazzmen whom the swing craze and public jam sessions had unearthed and put on exhibition. Gabler wanted to recapture on those records the unmistakable and indefinable spirit of Chicago jazz of the mid-twenties. He had the right men, and he had Condon, whose presence on any record Gabler feels gives it a feeling and flavor impossible to achieve without him.

Return to Chicago

Years of 1938 and '39 saw the rise of Cafe Society and the boogie woogie craze, and the rise, as well, of Glenn Miller.

In '40 and '41, Bud Freeman took his Summa Cum Laude band, including Condon, Russell, Dave Bowman, Max Kaminsky, to the Sherman Hotel, Chicago: the brief return of some of the natives.

On January 14, 1942, a significant thing for Eddie Condon and jazz happened: Ernie Anderson, jazz-lover by choice, advertising man by profession, promoted a Carnegie Hall concert for Fats Waller. It was so successful, he immediately took another plunge and put jazz into Town Hall. Choosing of musicians and programming he left entirely up to Condon.

"Eddie has artistic integrity," Anderson says. "His taste is impeccable. For our first series of 5 or 6 concerts, and for our next series this last fall and winter, we had only the best musicians, both colored and white. We lined up 15-20 for each concert. There was no profit incentive. We just wanted and tried to put on the best. We gave up the concerts because we couldn't get men we wanted. When we can get all the right men again, we'll put more on."

From jazz on the unpaved roads of the Midwest to jazz on the concert stage, Eddie Condon has come, and the men and the tunes and the chords you can't fool him on. Never a soloist, he's nevertheless a jazz band's dynamo and its personality. Condon, still looking like a college kid, the sophisticate and the purist, knows how the music should sound, and he needs no electric plug to produce it. On the four strings of his "pork chop" he tells the true story.

NEWS-FEATURES

Forget High Ones and Stick to Melody, Advice Of Lips to Trumpeters

By LIPS PAGE

(as told to Paul Eduard Miller)

(A product of the midwest, Page gained his experience with Walter Page's Original Blue Devils, Benny Morton, and the Hardy Brothers. He's fronted his own band for a number of years, and is back in that capacity after six months with Artie Shaw's 33-piece, with which he soloed on Nocturnes.)

Man, when someone asks me about trumpet playing I feel a little bit embarrassed. There are plenty of fine trumpeters in jazz bands today, and each probably has his own way of playing the horn. So I'd like to say right away that my own way is mine personally, and while it may have many points in common with other trumpeters, it's still strictly my own, and I don't pretend that it's anything else.

In other words, what I'm saying here is the substance of personal ideas on the subject. They shouldn't be taken any other way.

The first thing I'd like to say is that becoming a good trumpeter depends to a large extent on making the right choice when you begin. You must decide first what kind of trumpeting you want to do. Each type requires that you specialize or emphasize different factors.

A solo man, for example, needs to develop his individuality to a much greater extent than a section man. The horn-blower who sits in a section and is expected to lead the section has to know a great variety of styles, so that when a sweet number is played he can play with the phrasing and tone required of that number.

Solo Man Is Free

The lead man really has to lead,

Young Skinman



New York—Bobby Rickey is only 16 years old, but he beats out a mess of tubs with the Van Alexander band. He probably is the youngest musician playing with a name crew.

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Mme. Chiang Kai-shek's visit to the United States has been the inspiration behind the new Robbins ballad, *The Voice of a Rose*, written by Edgar Leslie and Peter De Rose. . . Leonard Whitecup, Paul Cunningham and Teddy Powell have written *The Whistling Serenade*, published by Warock Music.

. . . Marty Symes, lyricist, has collaborated with Al Kaufman on *Secretly*, a new one on the Southern list.

Following on the success of *Don't Get Around Much Anymore*, another Duke Ellington piano number is being brought out as a song by Robbins Music, with lyrics by Bob Russell, who collaborated with Ellington on the first number. Title of this one is *Do Nothin' Till You Hear From Me*.

Mayfair Music is working on *Sunday, Monday or Always*, *The Horse That Knows The Way Back Home* and *She's From Missouri*, written by Johnny Van Heusen and Johnny Burke, and from the Bing Crosby picture *Dixie*.

Irving Romm, formerly connected with Chorio Music is now with Harms, working on *It Can't Be Wonderful*. . . *The Honey Song* written by Arbie Gibson and Curt Massey, published by Edwin H. Morris, is really tearing up the middle west.

Edwin H. Morris Co. is plugging the score from pix *Stage Door Canteen*. Music was written by Al Dubin and Jimmy Monaco. . . NBC's staff organist, Dr. Avenir de Monfred, is having his book *Theory of Musical Adaptation* translated from French, in which it was originally written, into English. . . Jack Lee of Mayfair Music was set to report for his army induction on July 29.

Bregman, Focco and Conn are featuring *We're The Guys*, the official song of the Supply Corps., U. S. Navy, written by Gene Buck and Dave Stamer. . . The Edwin H. Morris tune, *Put Your Dreams Away*, written by Ruth Lowe, Paul Mann and Stephan Weiss is the Frank Sinatra theme heard on the Broadway Band Box Friday nights on CBS.

Feist Music has tunes in three MGM pictures to be released in

August and early September. Pictures include *As Thousands Cheer*, starring Judy Garland and featuring the tune *I Dug a Ditch*, written by Lew Brown, Ralph Freed and Burton Lane. Two songs, *Star Eyes* and *So Long, Sarah Jane*, will be in the Red Skelton-Jimmy Dorsey picture, *I Dood It*, while the Kay Kyser musical, *Right About Face*, will include three songs. Lew Brown, Nacio Herb Brown and Ralph Freed have written *I Planted a Rose* and *One Girl and Two Boys* for the Kyser production and Sammy Fain has teamed up with Lew Brown and Ralph Freed for the third song, *Mississippi Dream Boat*.

Sometime during the year, Feist may publish the score to *Ziegfeld Follies*, which Arthur Freed will produce for MGM.

Yip Harburg, who has been writing for Metro, has been given a producer's birth, his first job being *Meet the People*, featuring Vaughn Monroe. . . Sam Coslow, another writer, is also to produce as yet untitled feature length musical as a reward for his fine job on *Heavenly Music*, a recently released MGM short subject.

Robbins writers Jimmy McHugh and Harold Adamson, of Comin' In on a Wing and a Prayer fame are writing a set of seven new musical numbers for the RKO picture Higher and Higher.

Miller Music is currently handling the Robin-Rainger song *Take It from There* from 20th Century Fox's *Coney Island* and is readying plans for their two songs from the new Sonja Henie musical *Wintertime*, which are *Wintertime* and *Later Tonight* by Leo Robin and Nacio Herb Brown.

Edwin H. Morris has a book out on songs celebrating the national war effort, titled *Sing a Song for Victory*. Tunes include *I Am an American*, by Ira Schuster, Paul Cunningham and Leonard Whit-

Sing Your Song With Johnny Long

New York—Johnny Long, working with his band at the Terrace Room in Newark has introduced a novelty idea called *Sing Your Song with Johnny Long*. Idea is for Long and his vocalist, Marilyn Day, to play and sing a new tune, *Bring Me Back a Souvenir*, and then induce members of the audience to come up to the stand and sing specially worded choruses of the song to their favorite service men.

cup; *Let's Bring New Glory to Old Glory*, by Mack Gordon and Harry Warren; *The Flag Without a Stain*, by C. A. White; and *Carlson's Raiders* by Vernon Akers.

20th Century Fox has signed Nacio Herb Brown, Charlie Newmark, Leo Robin and Lew Pollack for a number of musicals to be produced in the near future. Robbins, Feist or Miller will do the publishing.

Crawford Music is pushing *People Will Say We're in Love, Oh, What a Beautiful Mornin'* and *Oklahoma*, written by Oscar Hammerstein II and Richard Rodgers, from the Broadway hit *Oklahoma*.

Embassy Music is working on *The Night We Called It a Day*. Tune has been recorded by Frank Sinatra on Victor and was released the latter part of 1941.

Axel Stordahl arranged the tune and conducted the band. Decca records has the same tune by Johnny Long's band.

Campbell, Loft & Porgie pushing I Heard You Cried Last Night, recorded by Harry James, which was released June 25th. Nick Campbell in New York on leave from the navy.

Add New Tunes: *That's What Makes a Song* with lyrics by Win Roland and Bob Mallory and music by Roscoe Barnhardt; *You, Soldier, You* by Jack Schafer; *You Can't Tell Love What to Do* by Kemp Read and Ernest Towle, published by Top Music Company; *Navy Moon Over Hawaii* by Eddy Rogers, J. V. DeCimber and Walter Seiler.

Along Chicago's Melody Row

by Chick Kardale

Eddie Richmond of Campbell, Loft & Porgie says that the Harry James record of *I Heard You Cry Last Night* is a winner. Russ Morgan went into a huddle with Maurice Wells, bidding for *Ain't You Got No Time for Love?*. Duke Ellington's *Tonight I Shall Sleep With a Smile on My Face* is the initial offering of the newly organized Allied Music firm.

Sam Myrow is in town for a few weeks, plugging *Goodbye Sue* for Jewel. . . Newt Stammer, formerly with Orrin Tucker, is director and producer of the Spottite band show at NBC. . . Jack Carlton of Melody Lane is pitching with *I'm Sending X's to My Gal in Texas*, and Ted Cooper of Santley-Joy has the King's Jesters rocking with *When the Geese Come Back to Massachusetts*.

The long and short of it is Don Marcotte conversing with Lou Butler of Famous in the NBC corridors, about Don's tune *I'm Thinking Tonight of My Blue Eyes*. . . Harold Lee is taking it easy, because you can't turn on a radio without being hit in the kisser by *Coming In On a Wing and a Prayer*. . . Early to Bed and Same Mistake Again are showing up for Solo Wagner.

That gal rushing around the night plugs with the pro copies is Lanore Langley of BMI. *Sunday, Monday or Always* is Vic Duncan's No. 1 from the new Bing Crosby score for Mercer-Morris. . . Jimmy Palmer wired that he and Kay Allen of the Lou Breeze crew ain't foolin', they mean it! . . . After TEN weeks, Lew Diamond finally is rehearsing *That*



(All times Eastern War Time. Programs listed subject to local station change. CBS—Columbia Broadcasting . . . NBC—National Broadcasting . . . Blue—The Blue Network . . . MBS—Mutual Broadcasting)

SUNDAY

P.M.
7:30 Fitch Bandwagon . . . NBC
9:15 Chamber Music Society of Lower Basin Street . . . Blue
10:00 Phil Spitalny . . . NBC
11:15 Jan Savitt . . . Sherman H., Chicago
11:25 John Messner . . . McAlpin Hotel, New York
11:30 Carlos Molina . . . Del Rio . . . Blue
11:30 Joe Venuti . . . Roseland, N.Y. . . . Blue
11:30 Johnny Long . . . Terrace Room, Newark, N.J. . . . CBS
12:00 Al Trace . . . Dixie Hotel, N.Y. . . . MBS
12:00 Stan Kenton . . . Palladium, Hollywood . . . CBS
A.M.
12:30 Russ Morgan . . . Edgewater Beach Hotel, Chicago . . . Blue
12:30 Lan McIntire . . . Hotel Lexington, N.Y.
1:00 Johnny Long . . . Terrace Room, Newark . . . MBS
1:30 Chris Cross Orch . . . Jack Dempsey's, N.Y. . . . MBS

THURSDAY

P.M.
1:45 Vincent Lopez . . . Hotel Taft, N.Y.
2:00 Fred Waring . . . NBC

2:15 Harry James . . . CBS
2:30 Bing Crosby . . . Music Hall . . . NBC

3:00 Spotlight Band . . . Blue
10:15 Duke Ellington . . . Hurricane, N.Y.
11:30 Jan Savitt . . . Sherman Hotel, Chicago . . . Blue

12:00 Bobby Sherwood . . . Lincoln Hotel, N.Y. . . . MBS

12:30 Will Osborne . . . Roosevelt Hotel, Washington . . . Blue

MONDAY

P.M.
1:45 Vincent Lopez . . . Hotel Taft, N.Y.
2:00 Russ Morgan . . . Edgewater Beach Hotel, Chicago . . . Blue

2:15 John Messner . . . McAlpin Hotel, New York . . . MBS

2:30 Carlos Molina . . . Del Rio, Washington, D.C. . . . Blue

2:30 Bobby Sherwood . . . Lincoln Hotel, N.Y. . . . MBS

3:00 Will Osborne . . . Roosevelt Hotel, Washington . . . Blue

TUESDAY

P.M.
1:45 Fred Waring . . . NBC

2:00 Harry James . . . CBS

2:15 Johnny Presents . . . Dave Rose, Ginny Simms . . . NBC

2:30 Horace Heidt . . . NBC

2:30 Spotlight Band . . . Blue

10:15 Duke Ellington . . . Hurricane, N.Y.
11:30 Jan Savitt . . . Sherman Hotel, Chicago . . . Blue

12:00 Ray Heatherton . . . Hotel Biltmore, N.Y. . . . Blue

12:30 John Long . . . Terrace Room, Newark, N.J. . . . MBS

12:30 Jerry Wald . . . Hotel New Yorker, N.Y. . . . CBS

12:30 Ted Powell . . . Hotel Roosevelt, Washington . . . Blue

1:00 Jimmie Lunceford . . . Trianon, South Gate, Cal.

WEDNESDAY

P.M.
7:00 Fred Waring . . . NBC

7:15 Harry James . . . CBS

8:00 Sammy Kaye . . . CBS

9:00 Your Hit Parade . . . CBS

10:15 Duke Ellington . . . Hurricane, N.Y.
11:30 Jan Savitt . . . Sherman Hotel, Chicago . . . Blue

12:00 Lou Breeze . . . Chez Paree, Chicago . . . Blue

12:00 Joe Venuti . . . Roseland, New York . . . Blue

12:00 Don McGrane . . . Latin Quarter, N.Y. . . . MBS

FRIDAY

P.M.
1:45 Vincent Lopez . . . Hotel Taft, N.Y.
2:00 Fred Waring . . . NBC

2:15 Dinah Shore . . . Gordon Jenkins, Hollywood . . . Blue

2:30 Broadway Band Box, Raymond Scott Orchestra and Frank Sinatra . . . CBS

3:00 Lou Breeze . . . Chez Paree, Chicago . . . Blue

12:00 Joe Venuti . . . Roseland, New York . . . Blue

12:00 Don McGrane . . . Latin Quarter, N.Y. . . . MBS

SATURDAY

P.M.
1:45 Vincent Lopez . . . Hotel Taft, New York . . . Blue

2:00 Lan McIntire . . . Hotel Lexington, N.Y. . . . MBS

3:15 Joe Venuti . . . Roseland, New York . . . Blue

5:00 Glen Gray . . . "Navy Bulletin Board"

9:00 Your Hit Parade . . . CBS

11:15 Jan Savitt . . . Sherman Hotel, Chicago . . . Blue

11:15 Johnny Long . . . Terrace Room, Newark, N.J. . . . CBS

11:30 Benny Goodman . . . Astor Hotel, N.Y. . . . CBS

11:30 Ray Heatherton . . . Hotel Biltmore, N.Y. . . . Blue

A.M.

12:05 Guy Lombardo . . . Hotel Roosevelt, N.Y. . . . CBS

12:30 Benny Goodman . . . Astor Hotel, N.Y. . . . CBS

12:30 Tiny Hill . . . Edison Hotel, N.Y. . . . MBS

12:30 Tommy Dorsey Treasury Show . . . Blue

12:30 Ted Strader . . . Statler Hotel, Washington . . . NBC

1:30 Duke Ellington . . . Hurricane, N.Y. . . . MBS

SUNDAY

P.M.
1:45 Jan Savitt . . . Sherman Hotel, Chicago . . . Blue

2:00 Lou Breeze . . . Chez Paree, Chicago . . . Blue

2:30 Bobby Sherwood . . . Lincoln Hotel, N.Y. . . . Blue

2:30 Duke Ellington . . . Hurricane, N.Y. . . . MBS

3:00 Bobby Sherwood . . . Hotel Lincoln, N.Y. . . . MBS

3:00 Duke Ellington . . . Hurricane, N.Y. . . . MBS

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3:00 Bobby Sherwood . . . Hotel Lincoln, N.Y. . . . MBS



Just because a song is written well and properly constructed does not necessarily mean that it has "hit" potentialities. The quality of the words and music; the synchronization as to blending; the syllabic accents, range, phrasing, rhythmic content—and most important, a good idea with a sparkle of freshness, all add up in making a good song.

Words should not be forced on notes and vice versa or the results will definitely not be satisfactory. Words and music should be well matched. It is of no consequence whether or not the lyrics or the music is written first.

At times a clever arrangement with delicate harmonic treatment may save a mediocre tune, but in most instances the effort is a lost cause—because the tune itself is hopeless. Very frequently music arrangers are besieged with mediocre material; but not being blessed with super-natural powers, the arranger can do no more for the song than it deserves.

"Well Tailored Sack"

It is comparable to having a high classed custom tailor design and make a suit from a piece of burlap. Regardless how much the tailor may try to glorify the material he has to work with, the finished product will still look like a "well tailored sack."

Many non-professional writers do have good ideas but that is as far as they get if they do not have an understanding of developing these ideas. A common fallacy among inexperienced writers is that they become too enveloped with their ideas, lyrical or melodic, and try to squeeze everything they have into that one song. They keep working so laboriously that the completed song may have enough material to support a half dozen other brain children.

Hey, Leaders!



Omaha — Some name band leader is overlooking a good bet. Dimpled Louise Seidl, playing the luncheon and cocktail sessions as solo harpist at the Hotel Paxton here, would make a splendid addition to any band's string section. Louise plucks them hot or sweet, transposes with ease and owns three harps. She is in her second year at the Paxton, played for three years with Freddy Ebener's band at station WOW, still is on the staff there.

See and hear . . .

★ GLENN MILLER
with the new STONE-LINED
MUTES in the 20th Century Fox
movie production, "Orchestra
Wives."
Send for Descriptive Folder.

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Here's How You Can Get Help!

Write to Frank Furllett in care of Down Beat, ask him any questions you choose about songwriting, present your problems to him for solution, submit manuscripts for his opinion and suggestions, if you desire. Down Beat, however, will not be responsible for either the publication or return of such manuscripts.

Please include a stamped self-addressed envelope if you desire personal answers.

Please be specific in your questions.

This column does not send writer's material to publishers for consideration.

We do not collaborate with writers.

This department does not encourage writers paying publishers to print their songs, because reliable publishers do not resort to such practices.

When one is writing a song it is best to remember that a long-winded story and pages of notes will not make the song the "song of the century." On the contrary, the song should conform to a standard pattern of the customary amount of measures (or bars) of music and the lyric content should be complimentary to the title and the music.

Charles W. Landon once said: "Music is God's best gift to man, the only art of heaven given to earth, the only art of earth that we take to heaven. But music, like all our gifts, is given to us in the germ. It is for us to unfold and develop it by instruction and cultivation."

Answers to Inquiries

J. H. S.
Washington, D. C.
Your songs are of average popular type and will take a great deal of plugging to "put over."

L. A. R.
Canton, Ohio
Your songs do not seem complete. Neither do the lyrics in spots fit the notes.

G. P.
Toronto, Ontario
You have a nice ditty. Now you should write suitable music to it.

J. E. H.
Green Bay, Wis.
Do not send incomplete songs to publishers.

LAC L.
Montreal, Canada
Your poem expresses a nice thought, but the wording is too nationalistically sentimental.

N. V. W.
San Francisco, Calif.
This department renders frank and unbiased opinions on material sent in. There is no charge for this service.

J. B.
Inglewood, Calif.
Your two songs are well written but do not publish them yourself.

A. B.
Gainesville, Florida
Your poem is not written in standard commercial form. Study other popular songs.

F. J. H.
St. Louis County, Miss.
We do not furnish collaborators. Sorry.

E. L. S.
San Diego, Calif.
By becoming analytical, counting the syllables in each phrase, you will learn how.

TECH. SGT. C. J. H.
Camp McCoy, Wis.
Your sing is not strong enough for pub-

IMPROVE YOUR PLAYING

Planners — Send for free booklet showing how you may greatly improve your technique. It means sight-reading and playing thru mental-muscular coordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation.

Broadwell Studios, Dept. 33-G, Covina, Calif.

Jack Signs Mexican Writer



Mexico City—Jack Robbins watches with interest while Ernesto Cortazar, outstanding Mexican lyric writer, signs on the dotted line. Carlos E. Niebla (right), MGM representative here for years, in whose office the agreement was signed, manifests interest in the camera. Cortazar, who writes script and dialogue for musicals and films, plans to write and direct four Columbia pictures in Mexico. Robbins firm will have publishing rights.



One of the finer instrumental sister groups is the Angie Bond Trio with Angie on bass, vibes and guitar; Tula at the piano, doubling guitar, and Marya playing accordion. The sisters, who are currently at the Cove in Philadelphia and were heard previously via Mutual from Jack Dempsey's in New York, profess to sing in seventeen languages.

Vincent Bragale, with his featured vocalist, Marian Brent, has been signed for the summer at the Statler in Cleveland. He is a native of Brazil. . . . Mike Herth, now at the Detroit Athletic club, has been auditioning girl singers for a location job in Manhattan.

Counts and Countesses are at Lou's Chancellor Bar, Philadelphia, with Martha Davis and Vivian Smith, boogie pianists. . . . Irving Fields and his combo will spend the summer at Wentworth Hall in New Hampshire. . . . Walter Powell has been held over at the Aquarium in New York for sixteen more weeks.

Tony Mattingly combo goes into the Shamrock club in Pocatello, Ida's investment.

A. J. O.
Chicago, Ill.
Lyrics and music not very well matched.

D. B. H.
Ionia, Mich.
Don't spend money on your songs. Better buy "Victory Bonds."

G. C. S.
Dixon, Ill.
Shave your lyrics down to 8 lines.

M. F.
Worcester, Mass.
Your lyrics are too long. Idea and title good.

M. K. R.
Watertown, S. Dakota
You overuse the title in your lyrics.

W. D.
Garden City, Kansas
You have good potentialities, but they must be developed.

J. A.
Philadelphia, Pa.
You may secure copyright applications by writing to the Registrar of Copyrights, Library of Congress, Washington, D. C.

● Important Notice ●

BALLROOM & NITE CLUB OPERATORS

THE BILL CROSS ORCHESTRA OF LEXINGTON, KY. IS IN NO WAY CONNECTED WITH, OR SPONSORED BY JIMMY JAMES OF CINCINNATI. FURTHER, HE DOES NOT HAVE UNDER HIS DIRECTION THE ORIGINAL JIMMY JAMES ORCHESTRA AS STATED IN A SPRINGFIELD, ILL. DAILY NEWSPAPER ADVERTISEMENT.

THE ORIGINAL JIMMY JAMES ORCHESTRA OF CINCINNATI IS NOW INTACT AND NOW PLAYING A FOUR WEEK ENGAGEMENT AT MOONLIGHT GARDENS, CONEY ISLAND, CINCINNATI, OHIO.

Jimmy James
CINCINNATI, OHIO

Jimmy McHugh Hits Jack-pot

Veteran Writer
Lands One and
Two on 'Parade'

Hollywood—Jimmy McHugh, veteran tunesmith who is currently experiencing the biggest boom of his long career, hung up a record recently when two of his songs hit the No. 1 and No. 2 spots simultaneously on a recent Lucky Strike "Hit Parade" airing. The songs were *Comin' In on a Wing and a Prayer* (lyrics by Harold Adamson), and *Let's Get Lost* (lyrics by Frank Loesser).

Two of McHugh's perennial hits of former years are set for revivals in pictures to be released soon. *I Can't Give You Anything but Love* is being done by Louis Armstrong in *Jam Session* (Columbia) and by Lena Horne in *Stormy Weather* (20th-Fox). *The Sunny Side of the Street* will be sung by Mary Lee in *Dancing Debs* (Republic).

An anthology of McHugh's 20-year cavalcade of hit tunes appears soon in book form under the title *Songs to Remember*.

Carter Show Takes Quick Radio Switch

Los Angeles—"Blueberry Hill," the all-Negro program featuring Benny Carter's band, went in and out of the Burns & Allen Tuesday evening spot under circumstances that seemed to have everyone connected with the project puzzled. It was announced here that the show, which was first expected to fill the B. & A. time for the summer as a sustainer, was definitely sold as a commercial and Carter and other members of the cast were so informed.

A few days later the whole deal was called off. CBS tops here said that they felt sure they would find a spot for the show and that if not sold outright they planned to put it on as a sustainer during the summer months.

TEST YOUR MUSICAL FACTS . . .

With FRANK FURLLETT

QUESTIONS

- What was Richard Wagner's last major work?
- Who invented the first telephone?
- What were the nature of deaths of the following composers?
Stephen Foster
Moussorgsky
Smetana
Schumann
- What are the full names of the following Russian composers?
Stravinsky
Scriabin
Miaiskovsky
Rimsky-Korsakov
Rachmaninoff
Tchaikowsky
- Johann Sebastian Bach was the father of how many children?
(Answers on Page 19)

Watch for

SANTY RUNYON'S
Modern
Saxophone
Etudes
THEY'RE "HEP"

Robert Crum Set for Sherman

Elmer's Piano Wizard Booked for 16 Weeks With Blue Broadcasts

By SHARON A. PEASE

Though it has been overdone and often misused the phrase, "He is terrific," most adequately describes Robert Crum, the sensational young pianist, now in the final two weeks of a half-year run at Elmer's Lounge in Chicago. After closing on July 14, Crum will take a short vacation before moving into the Panther Room of Hotel Sherman, where he opens a sixteen-week engagement on July 30. At the Panther Room he will work the half-hour band intermission and play a fifteen minute set in each of the two nightly floor shows. He will also be featured in one solo number on each of the Blue Network broadcasts from the room.

Crum plays piano with the same enthusiasm and vigor that Lionel Hampton displays at the drums and vibes, and at the end of each set is wringing wet with perspiration. Possessing flawless technique and an abundance of ideas, he plays all styles well. Sets usually include some blues, a rapid fire boogie, a couple of numbers in the Tatum vein and a motion picture theme or something from the classics.

Can't Remember Starting

Bob was born in Pittsburgh, Pa., twenty-seven years ago. A child prodigy, he cannot remember when he started playing. His first recollection of music was when he was slightly past three and had gone with his mother on a vacation trip to Atlantic City. They were guests at the Shelbourne Hotel where a small orchestra played in the dining room. Bob frequently sat in and played the drums and sometimes brought along his small violin and improvised on melodies the group was playing. Victor Herbert was also a guest at the same hotel and was greatly interested in the youngster's display of talent. He was especially impressed with Bob's creative ability, and expressed the wish that he might live to see it develop into maturity.

Back home in Pittsburgh, Bob's talent developed rapidly and he was an accomplished pianist by the time he was nine and started his musical training at the Pittsburgh Conservatory. When he was twelve, in accordance with the advice of his teachers, his mother took him to Paris so that he might study at the Paris Conservatory. They had to return in less than a year because of Bob's failing health, which was aggravated by an improper diet due to many foods, including milk, being unobtainable in Paris at the time.

Decides to Compose

After returning to Pittsburgh, he played a series of piano concertos with a twenty-two piece concert group at station KDKA. Later his parents rented a country



Robert Crum

place on Lake Erie, a short distance from Erie, Pa. Here Bob went through his daily hours of practice. His chief recreation was trips on the lake in his speed boat and frequent attendance at the movies in Erie. Eventually he became greatly interested in motion picture background music, especially the works of Max Steiner. This interest resulted in the abandonment of his plans to become a concert pianist and instead he decided to concentrate on composition.

When sixteen he gathered up his manuscripts and headed for Hollywood hoping to dispose of some of them for use in pictures and possibly line up a permanent connection. "I found that crashing the movie music departments was equally as tough as crashing the casting offices," he recalls. Finally during the last week of his three-year stay he sold one of his themes to a small company which supplied music for minor studios that maintained no music department. Later he was very much surprised to hear the theme, for which he had received twenty-five dollars, in *The Garden of Allah*, starring Marlene Dietrich.

Go to New York

Returning to Erie, Crum stuck around home for a couple of years. He continued to practice and compose, while trying to determine a possible market for his material. Deciding to try radio, he went into New York when he was twenty-one. Radio executives liked his work but explained they couldn't spend a lot of money for special background music for the average dramatic show, especially when their libraries were well stocked with suitable scores.

Bob was staying at the Sloane House, 34th Street Y.M.C.A. and one day while walking along the corridor, he heard somebody playing the piano in one of the rooms. The melody was from the picture, *Green Light*. Bob knocked at the door and asked if he might come in and listen. The player turned out to be Bill Clifton who has been associated with some of the better known name bands. Bob and Bill became good friends and discussed music at great length. Through Bill's influence, Bob was exposed to a phase of music which was entirely foreign

This Is Robert Crum's Original Piano Chorus

Moderato

48348

to him—jazz. "After hearing Bill play and making some of the good spots with him, I began to realize there was something more to jazz than keeping time and playing a succession of notes," says Crum.

Listened to Tatum

Among others he heard Art Tatum at Lower Cafe Society and immediately decided that was the jazz school for which he was best qualified. He visited Cafe Society nightly and, having perfect pitch, was able to pick up many of Art's ideas, working them out on the keyboard the next day. Though Tatum was his ideal, Bob dug jazz at every possible opportunity right up to the piano flats in Harlem. He took a few lessons from Meade "Lux" Lewis, who was also at Cafe Society—lesson time was after the place closed. Bud Freeman was another of Bob's favorites during that period and still is today.

After three years in New York, Bob returned to Erie when his father passed away. There he took a job at a local club where he worked with a small dance group and continued the development of his piano stylings. In August of 1942, Bob decided he was ready and tossed a coin to determine whether he should try New York or Chicago. It turned out to be Chicago, where he experienced some rough going while waiting out his card.

Finds a Manager

While playing solo at a small north side bar, he was heard by

Haymes Lands Good Air Show

New York—Dick Haymes, singer working at La Martinique here, gets a new air show effective July 18 when he takes over Buddy Clark's spot on the Blue Network *Here's to Romance* program, heard every Sunday at 6:05 p.m.

Albert Marks, a young attorney interested in music, who realized Crum had unusual talent and offered to act as manager. The deal was made and the booking at Elmer's resulted.

Among Bob's unusual styles is his interpretation of various motion picture scores and his ability to apply similar treatment to any familiar theme. The accompanying example is in this vein—note the triumphant finale, ala Paramount News. The expression of a mood, it abounds in cleverly applied chromatically altered chords.

(Editor's Note: Mail for Sharon A. Pease should be sent direct to his teaching studio, Suite 812, Lyon & Healy Bldg., Chicago, Ill.)

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Action pictures of all name leaders, musicians, vocalists. Exclusive candid! Glossy, 8 x 10. Unobtainable elsewhere. Guaranteed to please or money refunded. 25¢ each; 5 for \$1.

ARSENÉ STUDIOS
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Aussies' Song In Kyser Pic

Hollywood—*Waltzing Matilda*, the Australian soldiers' rallying song of good cheer for long hikes, which is beginning to find its way into the singing ranks of United Nations fighting men the world over, will be used as the featured song in a big production number in RKO's *Around the World*, the picture in which Kay Kyser's band takes a mythical journey to the far fighting lines of World War II.

"Matilda" is the name the Australian troopers have given to their heavy pack. The song, which has that quality of seeming to have sprung from the hearts of the soldiers themselves (a quality notably lacking in practically all other songs of this war) was written by A. B. Paterson and Marie Cowan. American rights have been secured by Carl Fischer.

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Bands at Nick's, net or va changes in at a given Brad Go trombone will find of these taking a

Jim Moy Catalogue some inter the record Gowen's. large follow and collector in New York ago. The will also chords on what

Many records released Brad Gowen Moynahan the two titles *I'm Lookin' Clover* as fiddle; Fr Eddie Edward Drews, cornet and han, clarinet Moynahan, Cornwell, cornet on the clarinet also made a wail which chorus that Bix Beiderbecke of this disc Charles Del

Quite a few ten the Box regarding the Band sides. Two of the featured Bands. They were *ancholy Bab* with the New was Sidney followed by Jim

Another net by Brad

An
Mus

1. *Parcifal*, presented
2. *Antoine*
3. *Stephen Sorgasky*, general
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their last

4. *Igor Fied*
(1882)
Alexander
bin (1882)
Nikolai
sky (1882)
Nikolai
(1884)
Sergei
maning
Peter II
(1840-50)

5. He was
dren, an
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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Bands open at Nick's in Greenwich Village and bands close at Nick's, but if one is especially attentive to either the clarinet or valve trombone they will find that the band never changes in Nick'sland. Whoever might be the nominal leader at a given time will have Pee Wee Russell on clarinet and Brad Gowans on the valve trombone, and sometimes you will find one or the other of these musicians themselves taking a turn as leader.

Jim Moynahan (see Collector's Catalogue June 18) has written some interesting facts regarding the recording career of Brad Gowans. Gowans has quite a large following of jazz enthusiasts and collectors who frequent Nick's in New York and others who heard him with the Bud Freeman Sunma Cum Laude Band several years ago. The following information will also clear up a couple of records on which there has been considerable conjecture.

Many years ago there was a record released on Gennett by Brad Gowans' Rhapsody Makers. Moynahan gives the personnel on the two titles *Sunny Hawaii* and *I'm Looking Over a Four Leaf Clover* as follows: Arnold Starr, violin; Frank Signorelli, piano; Eddie Edwards, trombone; Herman Drews, cornet; Brad Gowans, cornet and clarinet; Jim Moynahan, clarinet and saxophone; Fred Moynahan, drums, and Frank Cornwell, vocals. Gowans plays cornet on the *Sunny Hawaii* and clarinet on *Clover*. The same band also made a third side *Fly to Hawaii* which has a Gowans cornet chorus that has been mistaken for Bix Beiderbecke. Moynahan's copy of this disc is in the hands of Charles Delaunay.

Quite a few collectors have written the Box asking for information regarding the New Orleans Jazz Band sides on the Mills' labels. Two of these sides on Banner featured Brad Gowans' clarinet. They were *Camel Walk* and *Melancholy Baby*. First clarinet player with the New Orleans Jazz Band was Sidney Arold who was followed by Gowans and in turn followed by Jim Moynahan.

Another record featuring clarinet by Brad was another Gennett

Answers to Musical Quiz

1. Parcival. It was written and presented in 1882.
2. Antoine Joseph Saxe, 1840.
3. Stephen Foster and Mousorgsky were carried from general wards of hospitals to drunkard's graves. Smetana and Schumann both breathed their last at insane asylums.
4. Igor Feodorovich Stravinsky (1882-).
5. Alexander Nicolaeivich Scriabin (1872-1915).
6. Nikolai Yakovlevich Miaskovsky (1881-).
7. Nikolai Rimsky-Korsakov (1844-1908).
8. Sergei Vassilyevich Rachmaninov (1873-1943).
9. Peter Illyitch Tchaikovsky (1840-1893).
10. He was the father of 21 children, and all of his eleven sons were distinguished as musicians.

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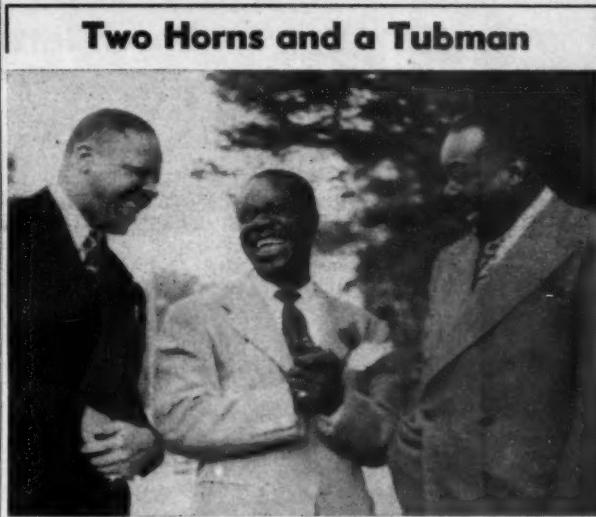
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COLLECTOR'S CATALOGUE—Jack Gusmer, Look, Inc., 511 Fifth Ave., New York City. Colleets: Bonny Goodman, Jimmy Nunes with Hines, Hawkins and Armstrong. Jack Gusmer associated with the sports staff at Look Magazine.

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the world's finest.
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Chicago, Ill.



Two Horns and a Tubman

Hollywood—Here's a happy mess! From left to right, Red Allen and Louis Armstrong, two righteous trumpet players, and Zutty Singleton, skin-man supreme. What's the laugh about? Must have been a fast curve from Satchmo, who's always right in there. Besides, he's laughing the hardest.

Revival Songs Only in Nelson-Hilliard Film

Hollywood—Universal's *Second Honeymoon*, which will feature Harriet Hilliard and Ozzie Nelson's band, marks a growing trend in film musicals in that not one new pop song was written for the picture. Newest song in the picture is *Why Don't You Fall In Love*, by Mabel Wayne & Al Lewis, which came out last fall. It will be sung by Harriet and Ozzie as a duet.

Harriet's solo number will be

Billboard. He also writes record reviews and radio comments for the other publications.

Joe Mason of Whitinsville, Mass., wants contact with any collectors or dealers who have the following for sale or trade: Crosby Robert Deess, Teagarden new or old, Bonny Goodman Victrola, Art Shaw Brunswick or Tommy Dorsey head or Clambake Seven Victors.

Bill Berger, 1132 Penn, Kansas City, Mo. Music collecting interests are Duke, Bill and Toots.

Alexander H. John, 567 Southern Blvd., Bronx, New York. A swing pianist who collects Duke Ellington and Teddy Wilson as well as small jazz combinations. Member of the Hot Club of the Bronx under the guidance of Sam Maler.

Howard Gilman, 156 Wrentham, Mass. Collection Art Shaw. Interested in obtaining old Brunswick by Shaw.

Walter Dickstein, 647 H St., N.E., Washington, D.C. Here is a Harry James collector. If anyone has James records to dispose of contact Walter.

Dorothy Lansing, 519½ West Olive, Redlands, Calif. And here is a chick who collects Horbie Jeffries, the former cowboy singer with Ellington.

Net Queen



Los Angeles—Mercedes Marlowe was well on her way to a national tennis championship when she discovered she could sing the blues. So now she vocalizes in the Pink Elephant room of the Hotel Roosevelt, swings the racket just enough to keep that streamlined figure.

TOM TIMOTHY

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Mel Torme to Make RKO Film

Pollack's Protege
Signed; Can Sing,
Act and Drum

Hollywood—Mel Torme, the 17-year-old drummer and singer featured by Chico Marx, has been signed to a singing-acting contract at RKO for the picture *Higher and Higher*, set to start soon with a cast that includes Frank Sinatra.

Torme joined the Chico Marx band, which is managed by Ben Pollack, last year and was mentioned in *Down Beat* at that time as another of Pollack's many "discoveries." The kid is not only a good singer and entertainer, but could hold down a job in any band as a drummer. He was set to join Harry James when he was only 16 but decided to remain in school. He hails from Chicago, where he worked with several well known outfits, including the Aristocrats.

Although Torme was engaged by Pollack essentially as a singer, he took over the regular drumming spot in the band about two months ago when George Wetting left the band.

Eye-Minded Or Ear-Minded, 'tis Folly to Forget

(Jumped from Page 13)

whether you have a tendency to be ear-minded or eye-minded. It is not infallible, but, if you are honest in your replies, you will find it fairly accurate:

Say the word "staff" out loud, then write down whatever comparable words come into your mind. Ear-minded people usually write "pitch, key, tempo, note, rest" and so on, while eye-minded folk prefer "crook, sheep, cane, employees" and so forth. Or use the word "key" and see if the eye-minded man doesn't write "door, house, car, trunk," etc.—all objects he uses his eyes upon to fit a key to their locks.

Lest We Forget

1. When a memorizing process is based upon hearing, a phonograph record will teach a new tune quicker than the score. Eye-minded people must study the notation. Yet, both eye and ear minds may master the new number in the same length of time.

2. If you are a poor sight-reader, you will undoubtedly memorize much more quickly than a more eye-minded person. A minimum of woodshedding will force melody, harmony changes and improvisations deep into your brain.

3. Should you be a good sight-reader, you will be lazy and will plod along looking at the same old scores rather than exert your mental equipment.

4. If you have a "camera eye" and always know exactly what you've seen, memorizing has never been a problem. You have natural, highly-developed concentration.

5. Should you believe you are not capable of remembering, prod your memory. After all, you never forget things that shock or horrify you. They're engraved on your mind. If your subconscious is powerful enough to recall every detail of your pet dog being run over when you were 7—and other tragic happenstances—you must admit that you can memorize.

6. To memorize rapidly and with economy of effort, select the route which is easiest for you and give yourself a daily workout. Memorize everything you can, be it bad or good, because the more you concentrate upon—and the greater your repertory will become.

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WE WANT A NAME!

See Back Cover

RAVINGS at REVENGE

By "SARJ"

A marine by name as well as by service is Sgt. Thomas Anthony Marine of Omaha, former Leonard Keller sideman, who not only is the camp bugler at a base in the south Pacific, but is the maestro of an impromptu Dixieland band which aviators, mechanics, radio men and ground defense workers have organized there for their own relaxation.

Others in this band are Pfc. Herman Paul Hudson of Jackson, Miss., who once played sax and clarinet with Bob Crosby; Cpl. Clarence R. Ricci of Bessemer, Ala., Pfc. Roger Poisson of Auburn, N. H., Pvt. George Miller of Albion, Mich., Cpl. John Antonitis, Jr., of Philadelphia, Pfc. Phillip W. Spencer of San Francisco and Lt. Duncan Slade of Washington, D. C.

Bruce Baker, Jr., former Beat correspondent in Dallas, writes Sarj from Camp Barkeley, Texas, in praise of the 90th Division infantry dance band, under the baton of Warrant Officer Lindsey Arison. He says the band's powerful brass section is led by Sgts. Jube Tack and Frank Cash, who alternate first trumpet and share honors on the hot stuff.

The five-man reed team is piloted by Johnny Tortola, whose

clarinet work is entirely concentric with the beam, and a native son of Fort Worth, James Looney, rides herd-a-plenty on the tenor, according to Bruce. Cpl. Bushy Davis, also a native Texan, is on the skins.

The marines are in again. This time to recommend for the Hit Parade a song, *One Lovely Tomorrow*, written by Pvt. Clarence C. White of Charleston, W. Va., while his unit was helping to blast the Japs off Guadalcanal. He wrote the lyric during breathing spells in action, but had to wait five months until his unit was relieved before he could get back to civilization and pick out the melody on a piano.

Cpl. Frank DiDonna of Schenectady, N. Y., now stationed at Drew Field in Florida, is causing plenty of comment with his electric guitar work as he sits in with bands at the Brass Rail, the Red Mill and other clubs in Tampa. Cpl. R. J. Faden, who used to



Sampson, N. Y.—Eddie Makowsky, gitman, and Richard Mullaney, accordionist, entertain a group of battle casualties at the naval hospital on the shore of Seneca Lake near here. Makowsky once played with Tommy Dorsey and Mullaney is an entertainer from Rochester, N. Y. U. S. Navy Official Photo.

work at Reeve's sound studio in New York, falls in with the names of a few musicians who, like him, can be addressed in care of the 117th Infantry, APO 30, Nashville, Tenn. They are Pvt. Frank Peluso of Chicago and Cpl. Joseph Silverman and Pfc. Vincent Tu-fano of New York.

Dick Barrie, former band leader, is an ensign stationed at the Lewis school of Aerodynamics in Lockport, Ill. He had plenty of civilian flying experience before going into the navy. . . . Bobby Peters, also a band leader, has the swing band at Love Field, Texas, and announces the weekly radio show.

Pvt. Jim McCarthy, who was praise agent for Count Basie and should know, writes that a fine dance band has been organized at the San Marcos army air field in Texas by Sgt. Tommy Vasilatos, who is a Red Nichols ex-tram and as Tommy King has his own band in Pittsburgh.

The group includes Sgt. Bill Connors, Cpl. Thayer Birlew, on trombone with Vasilatos; Cpl. Ed Itule, Cpl. Walt Woodson, Pvt. Joe Sperino, trumpets; Pvt. Dale Owens, Pvt. George Rapport, tenors; Cpl. Paul Sullivan, Cpl. Bill Allen, altos; Pfc. Moe Weinstein, drums; Pvt. Nick Fortunato, guitar; Sgt. Al Caldwell, bass; Pfc. Jack Almack, piano, and Pfc. Jerry Hammond, arranger.

Not all service bands are as fortunate in having the equipment and library, as well as the personnel, of the 202nd Coast Artillery unit, on duty on one of our coasts, obviously.

This outfit has its own p.a. system, a full set of matched mute sets and hats for the brass, and a book of more than 500 tunes, which are kept up to date by the combined efforts of its own arrangers, radio stations in the vicinity and—Del Courtney.

It also has in its ranks, two ballad singers, one blues singer, two novelty singers and five arrangers. The band plays an average of twenty nights a month, in addition to all day sessions of concert work, rehearsals and other duties.

Personnel includes: saxes, Sgt. Harry Sell, Sgt. Kenneth Walker, Pfc. Bob Robinson, Sgt. Bob Greenwood, Pvt. Ted Anderson; trumpets, Sgt. Burt Rogers, Pfc. Al Galindo, Pfc. Jim Stokes; trombones, Cpl. Tony Hart, Sgt. Bob

Harris, Pvt. Frank Mazzalo; guitar, Mel Severson; bass, Cpl. C. Ritter; piano, Cpl. Larry Maher; drums, Cpl. Danny Burke.

Japs Arrest Leader Who Joined Nazis

New York—Word has been received from Shanghai that band leader Bob Fockler, who went over to the German side shortly after the attack on Pearl Harbor, has been arrested by the Japanese in that city.

The story has it that Fockler offered his aid to the Germans in China and did broadcasts for them over the Nazi station in Shanghai until the time of his recent arrest. It's no news that there is little love lost between Germans and Japanese, even though the two races are Axis partners. When the Japs say that they want to clear the east of foreigners, apparently that would include even the would-be pure, 100% Aryans.

Canteen Kids Will Not Tour, Spot in Show

Los Angeles—Chuck Falkner and his "Hollywood Canteen Kids," the draft-proof band of 13 to 16-year-old juveniles recently signed for a build-up by MCA, was scheduled to join *Black-Outs of 1943*, Ken Murray's stage revue at the El Capitan theater in Hollywood, starting June 24.

Band was originally set for a summer tour of key theaters opening at the Orpheum here June 23 but MCA secured a release from the circuit commitments when the El Capitan theater deal developed. It is understood the *Black-Outs* deal, under which they make one nightly appearance on the stage, is for a long period and was much more satisfactory to the parents of the kids, some of whom were not enthusiastic about the tour.

All the above are separate from the musical duties of playing colors, inspections, reviews, parades, shows, dances and other musical activities.

This should be an interesting topic for musicians and lovers of music. In the near future I will do an article explaining the "misfortune" of service bands.

BAND ARRANGEMENT REVIEWS

Philip J. Lang

Occasionally I should like to deviate from my usual column of band arrangement reviews and tell you something of the bands themselves. Inasmuch as the majority of military and concert bands of today are service bands, I will confine myself to that group. Their contribution to the morale and recreation of service men, as well as civilians, is unsurpassed. The music they play, and the music they would like to play is important and has a place in this

column. Then too, you may be interested in the duties of musicians in the service. Perhaps you have a musician friend or favorite swing star who has entered the service and are interested in what he is doing. I'll try to explain his work, various duties and contributions to the war effort.

The Army, Navy, Marines, Coast Guard, Merchant Marine, WAAC and other service forces each have many individual musical ensembles. These are stationed at land bases, posts, air fields, training centers, aboard ships, and at the front. Each of these musical units is a complete organization with a commissioned or non-commissioned officer in charge of a number of musicians. These men have very definite military duties aside from their specialist ratings as musicians.

Some services train musicians as messengers and runners, while the men in other outfits are medical corpsmen and stretcher bearers. All are given boot training and are expected to be adept in the use of their military equipment. Drill is required, even aside from the drill necessary for their military musical functions. Perfect physical condition is a "must" and is maintained by calisthenics and frequent trips over the obstacle course. Also musicians are required to do their share of guard duty, K.P. watches and many other special chores.

All the above are separate from the musical duties of playing colors, inspections, reviews, parades, shows, dances and other musical activities.

This should be an interesting topic for musicians and lovers of music. In the near future I will do an article explaining the "misfortune" of service bands.

Cute Carole



Hollywood—Carole Ashley is featured in Lou Costello's Band Box here as a singer. One number which pleases the patrons particularly is her rendition of *Bullfrog Jump*.

TOPS AGAIN!



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In Tommy Dorsey's great Band it is now Maurice Purcell and his Slingerland Radio Kings.

Tommy Dorsey lost no time in getting that brilliant soloist and a superb rhythm drummer man Maurice Purcell when Glenn Miller joined the Army. See and hear this great drummer in pictures—"Presenting Lily Mars" and the coming "Girl Crazy". He's a sensation with his SLINGERLAND RADIO KING DRUMS.

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One Man Bash



Fort St. John, Canada—Gary Wilson, member of Local 79, Clinton, Iowa, is having a one man jam session here at one of the camp recreation halls along the new Alaska highway.

Los Angeles—Frank De Vol, formerly with Horace Heidt and recently with Alvino Rey as part-time musician aircraft worker, has replaced Leon Arnaud as conductor of the KHJ (Don Lee-Mutual) staff orchestra. De Vol arranges and conducts the two Mutual network shows, *California Melodies* and *This Is the Hour*, which the KHJ org presents weekly as sustainers. He will continue to work at Lockheed.

Station had no comment to make on comparatively sudden departure of Arnaud except that he "might be entering the service."

However there were indications that Arnaud had some sort of disagreement over musical matters with Thomas ("Tommy") Lee, who inherited KHJ and its network holdings in Mutual and the Don Lee regional network from his father, the late Don Lee.

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Los Angeles—Carole Ashley is featured in Lou Costello's Band Box here as a singer. One number which pleases the patrons particularly is her rendition of "Bullfrog Jump".

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Elmer B.

Kenton Style Altered Drastically

Stan Makes Concession But Hasn't Given Up His Original Idea, He States

(In the February 1, 1943 issue, Down Beat quoted bandleader Stan Kenton to the effect that "if his new and different kind of constricted, ballroomish style didn't make a hit with the public, he'd give up the idea and go back to playing pieces in a more or less danceable style. Not only had something new been added, but Kenton had made a drastic change in his band book.)

Stan Kenton speaking: "Sure, I've made concessions that I never thought I'd have to make. It was either that or completely giving up a musical idea that I still think is right."

The above quote may sound a little bitter. If so, it's hard to blame gangling six-foot-and-over Stanley Kenton.

When he started out with his band from the west coast not much more than a year ago, here was one bandleader with original ideas for scoring, plenty of ambition and guts. In the face of critical side-swipes from swing authorities, band bookers, fans, and song publishers, Kenton plugged along with something that he felt, knew, was right: a kind of music that would be constantly hep, exciting and powerhouse. "Every tune a production" was the Kenton idea and he worked hard at it.

But as fast as he created new, off-beat and powerful arrangements, sticking to a musical book which made no concessions to square tastes, just as fast did the beefs pile up. At dance halls, patrons hollered that the incessantly loud beat wasn't danceable; owners of ballrooms griped that the band wasn't attracting business; and song publishers and pluggers squawked that the Kenton crew never used new ballads, never gave their tunes a break.

Kenton knew that he was unorthodox, that his music had many detractors as well as a sizable army of fans. He knew that to Kenton listeners either the band was terrific or it stank.

Nevertheless, he went his way, creating smash arrangements, looking for new ways to use reeds, brass, rhythm, trying to find and express a different kind of music which would speak so loudly and so well for itself that everyone, bookers, fans, critics, would be convinced once and for all.



Stan Kenton

That never happened. Now, after listening to all the complaints and mulling over all the possibilities, Kenton has relented. Tune in to the band during its present stay at the Palladium and you'll hear three pop songs of the day to every Kenton super-arrangement.

Now Kenton says: "Maybe I have given up some of my so-called idealism and my hypoed music. But don't think that I've said so long to my original ideas. Maybe it sounds hypocritical to say that I still think the kind of music we used to play exclusively was the best kind but that's the way I feel."

Saunders King on the Way



Los Angeles—While the Saunders King combo was at the Backstage in San Francisco, and after it made its not too auspicious debut here, the hepsters have been claiming that the unit deserves more attention than it has received. Now featured with Gene Austin in his newly opened Blue Heaven club, it is beginning to click. Left to right: Bunny Peters, Saunders King, Joe Holder, Eddie Taylor, Johnny Cooper and Sammy Deane.

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Musson Compton
Jerry Collick
Marvin Dale
Bobby Day
Buddy DeLaney
Eddie Dunstader
Freddy Ekner
Segar Ellis
Charlie Fisk
Erica Foster
Dale Gill
Cecil Golly
Allan Gordon
Bob Harris
Bob Holm
Horace Henderson
Glenn Henry
Mark Hudson
Sonny James
Joe Koenig
Buddy King
Tadd King
Wayne King
Ivan Kohabin
Carl Koerbel
Al Kvale
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Johnny Lewis
Henri Lishon
Ray McKinley
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Pancho
Ray Pearl
Larry Press
Dave Rose
Dick Shipton
Willie Sturr
Roy Stahlsberg
John Sullivan
Piersen Thal
Chuck Travis
Paul Tremaine
Bill Turner
Tommy Vaillares
Joe Vera
Mickey Vitale
Hal Wells
John Wells
Buddy Williams
Meredith Willson
Sterling Young

NAVY

Del Casino
Buddy Clarke
Jolly Coburn
Emery Dantesh
Sam Donahue
Saxie Dowell
Eddy Durkin
Sleepy Hall
Bill Hammel
Hal Jarrett
Hal Lovard
Michael Loring
Clyde McCoy
Tommy Marrin
Bobby Parks
Vincent Patti
Artie Shaw
Herb Sherry
Ralph Stuart
Joe Sudy
Claude Thornhill
Orville Tucker
Duke Velasco
Lu Waters
Ranny Weeks
Herbie Woods

COAST GUARD

Jimmy Grier
Joaquin Grill
Dick Stabile
Rudy Vallee

MARINES

Dick Jurgens

MERCHANT MARINE

Gerald Marks
Ted Weems

RCAF

Duke Daly
Billy Thomson

Martha Mears Dubs for Rita

Hollywood — Martha Mears, singer of radio and night club fame, has been engaged to dub the vocals for Rita Hayworth in *Cover Girl*, lavish musical now in production at Columbia under the production reins of Arthur Schwartz. Songs are by Jerome Kern and Ira Gershwin, teamed for the first time for this picture.

Songs which appeared to be sung by Rita Hayworth in two previous pictures, *My Gal Sal* and *You Were Never Lovelier* were dubbed by Nan Wynn.

Anyhow, Dorso Got Them To Name Their Figure

New York—The William Morris booking office, personal manager Dick Dorso, and MCA, another booking agency, found themselves mixed up in an amusing but nonetheless spirited triangle a couple of weeks ago. Dorso, who holds a personal management contract for mid-west bandleader Carl Ravazza, had an opportunity to bring the Ravazza outfit east for an engagement at the Waldorf-Astoria.

Unfortunately, the Waldorf bookings are arranged through MCA, while Ravazza's are handled by William Morris, so to get the deal through, some fast horse-trading was in order.

Dorso approached the Morris agency and asked casually how much they wanted for Ravazza's contract. The answer was: not for sale. "But seriously," Dorso persisted, "what will you take for Ravazza?" And again the answer came back: we don't want to sell him. However, Dorso didn't get where he is today by taking no for an answer and he called again: "C'mon, what'll you sell him for?"

At this point, apparently, the whole William Morris agency shook to its foundations. "All right," cried the agency, "we'll sell you Ravazza. For \$100,000."

The William Morris agency is still booking Carl Ravazza.

Steel Beauty



Wheeling, W. Va.—Efficiency, glamour and talent make a fine combination, as demonstrated by Betty Jane Evans, who works for Wheeling Steel and is a featured vocalist on the Sunday radio program via the Blue Network.

BANDS DUB BY THE Beat Jr.

AL TRACE

(Reviewed at Plantation Room,
Hotel Dixie, New York)

Al Trace and his band are a disconcerting example of the strange and embarrassing things funny hats and wigs can do to musicians. With Trace, the comedy front put on for the public's shucks is more obnoxious than with many, because his outfit in its unfunny interludes really kicks. Its swing is well-groomed and neatly arranged.

Pianist Hank Simon is certainly of name swing band calibre for his rapid, clean technique, his jazz beat, his neatly tailored choruses, and his arranging. Drummer Red Maddock is a super salesman and sets the band firmly rocking as well. The three-man tenor section completely avoids the nauseating "society" tone—even on out-and-out society numbers. Anyone familiar with Coleman Hawkins' tenor can hear that hot tenorman Herbert Berg likes Hawking to the exclusion of every bit of originality of tone or conception he might have had himself. Besides playing trumpet and vibes, Nate Wexler adds some pungent bits on hot melophone.

Trace's apology for the funny hats and wigs, that he can't possibly compete with name swing bands, seems illogical. He shouldn't even be worrying about such competition. He has a fine 8-piece band that boots out substantial swing, tempered with enough "society," to satisfy most patrons of

Rosy McHargue Sax for Kyser

Los Angeles—Rosy McHargue, featured clarinet man in several name orks, has been added to the Kay Kyser sax section. Addition of McHargue brings the total man power of Kyser's needs up to six. McHargue will also be featured on bass sax.

"Deacon" Dunn was tagged to replace Herbie Haymer, who is now tenoring with Benny Goodman.

A surprise appearance in Kyser's trumpet department was made by Ray Linn, who left Tommy Dorsey here a couple of months ago, for the announced purpose of joining the armed services. Linn is understood to have drawn a temporary deferment.

Hartford Jive

Hartford, Conn.—Bob Tamkin's Columbians moved out of Club Lido into the Mark Twain, stayed there for two weeks, then moved into the Sunset restaurant, replacing drummer Billy Quinn with Ray Kiele, en route. . . Altoman Seb Shonty left Ray Kinney and is playing around town again.

—Hal Lowey

places like the Plantation Room.

Admittedly funny hats and wigs get laughs, and probably give people the illusion they're having fun, which, undoubtedly, pays off. It would be extremely refreshing, however, to see a leader as personable as Al Trace, with a band as musically solid as his, give the music a chance to sell itself.

Personnel: Al Trace, leader and drums; Hank Simon, piano; Red Maddock, drums; Dave Devore, bass; Herbert Berg, trumpet; Schwartz, Bruce Russell (lead) —saxes; Vic Eskelson, Nate Wexler, trumpets.

—ale

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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; co—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Building, NYC; MG—Moe Gals, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Building, NYC; JG—Joe Glaser, 30 Rockefeller Plaza, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Ooley, 17 East 49th St., NYC; RKO—Stanford Zucker Agency, 581 Madison Ave., NYC; WMA—William Morris Agency, 581 Madison Ave., NYC.

Bandleaders may list their bookings free of charge, merely by writing Down Beat two weeks before each issue.

A Agnew, Charlie (Amato's Supper Club) Astoria, Ore.

Alexander, Van (Loew's State) NYC, 7/1-7, t

Alexander, Will (Club Lido) South Bend, Ind.

Allen, Bob (State) Hartford, Conn., 7/3-4, t

(Cedar Point Lodge) Cedar Point, Ohio, 7/9-15, b

Allen, Red (Garrick Stagebar) Chicago, ne Americo, Tony (SS President) New Orleans, La.

Anderson, Wally (Olympic) Seattle, Wash., h

Arnhem, Gus (Sherman's) San Diego, Cal., r

Astor, Bob (Idora Park) Youngstown, Ohio, b

Athens, Boyd (Faust Club) Peoria, Ill.

Ayers, Mitchell (Paramount) NYC, t

B Banks, Billy (Fair Park Casino) Greensboro, N.C.

Bardo, Bill (Tune-Town) St. Louis, Mo., Ciang, 7/4, b; (Musichub) Kansas City, Mo., Opng, 7/9, h

Barney, Charlie (Braxton) Boston, Mass., Ciang, 7/1, h (Metropolitan) Providence, R.I., 7/8-11, t

Barris, George (Capitol) Washington, D.C., 7/1-7, t

Barron, Blue (Palace) Akron, Ohio, 7/9-12, t; (Palace) Youngstown, Ohio, 7/1-15, t

Bartal, Jen (Lexington) NYC, h

Bartha, Alex (Steel Pier) Atlantic City, N.J., b

Basie, Count (Aragon) Ocean Park, Cal., b

Becker, Bubbles (The Ciro) Dayton, Ohio, b

Bell, Don (WHIN) NYC

Bianchi, Bill (Dasher-Wallack) Columbus, Ohio, b

Black, Teddy (Club Charles) Baltimore, Md., nc

Bondhus, Neil (Chase) St. Louis, Mo., h

Bonneau, Stan (St. Agnes) Chicago, b

Bradshaw, Tiny (On Tour) MG

Bragale, Vincent (Statler) Cleveland, Ohio, b

Brennan, Nat (Copacabana) NYC, h

Bretcher, Wannie (Washington) Washington, D.C., nc

Breese, Lou (Chez Paree) Chicago, nc

Brigode, Ase (Lake Lawn) Delavan, Wis., Ciang, 7/2-4, b

Britton, Milt (USA Tour) FB

Brown, Charles (Andy's) Lorain, Ohio, ne

Brown, Lee (Casa Nova) Cleveland, Ohio, 7/2-3, t

(Eastwood Garden) Detroit, 7/9-16, b

Brown, Pete (Silhouette Club) Chicago, ne

Burns, Mel (Bal-e-Rose) Bedford, Mass., b

Burns, Henry (Palace) San Francisco, Calif., h

C Cabin Boys (Lou's Moravian Bar) Philadelphia, Pa., nc

Calloway, Cab (Howard) Washington, D.C., 7/2-8, t; (RKO) Boston, Mass., 7/15, t

Campiglia, Jimmie Jr. (Castie) Ventura, Calif., nc

Carlton, Russ (Eagles) Fall River, Mass., b

Carr, Tommy (Avery) Boston, Mass., h

Carter, Benny (Case Banana) Culver City, Calif., nc

Cavallaro, Carmen (Theater Tour) MCA

Chandler, Bob (Steel Pier) Atlantic City, N.J., 7/2-9, t (Terrace Room) Newark, N.J., Opng, 7/13, nc

Channing, Bill (Jubilee Village) Jefferson City, Mo., nc

Coleman, Emil (Ciro's) Hollywood, Calif., nc

Conner, Bill (Cape Springe C.) K.C., Mo., h

Courtney, Del (Roosevelt) New Orleans, La., h

Craig, Francis (Hermitage) Nashville, Tenn., h

Curtiss, Jack (Flame Club) Minneapolis, Minn., nc

Cugat, Xavier (MGM Studios) Culver City, Calif., nc

Cumannis, Bernie (On Tour) MCA

D D'Amico, Nick (Statler) Detroit, Mich., h

D'Arey, Bob (Rogers Corner) NYC, nc

Davis, Johnny "Seat" (Charley Foy's) Los Angeles, Cal., nc

DiPardo, Tony (Pleasure Pier) Port Arthur, Tex., b

Donahue, Al (Totem Pole) Anburndale, Mass., b

Dorsey, Jimmy (Vacation) GAC

Dorsey, Tommy (MGM Studios) Culver City, Calif., nc

Duffy, Edgar (Musichub) K.C., Mo., Ciang, 7/8, h; (Club Royale) Detroit, Opng, 7/9

Duffy, George (On Tour) MCA

Duin, Constance (Schroeder) Milwaukee, Wis., h

Dunham, Sonny (On Tour) GAC

Long-hair Tour

New York—Now that jazz concerts (used to be called jam sessions) are catching on nationally and being booked all over the map, it looks as though the pop concert will be the next substitution for the thinning name band one-niners. You may or may not remember that world war number 1 also developed a great trend in the direction of semi-classical tours with a special emphasis on the operetta. Anyway, a bunch of hip cats fronted by long-hair Oscar Straus will be doing nighters starting some time in the fall with an opening set for Boston sometime in October. Deal was inked by booker Harry Moss of the MCA office.

DuPont, Ann (Jai-Lai) Cleveland, Ohio, nc Durham, Eddie (On Tour) MG

E Ellington, Duke (Hurricane) NYC, nc

England, Dale (Mill) Springfield, Ill., nc

Eyeam, Gene (Lowry) St. Paul, Minn., h

F Fields, Shep (Flagler Gardens) Miami, Fla., r

Finch, Mac (Danceland) Indian Lake, Russell's Point, O., b

Fink, Herbie (Casino) Stratford, Ont.,

Flo Rito, Ted (Circle) Indianapolis, Ind., 7/9-15, t

Fisher, Bill (Liberty) Liberty, N.Y., h

Fisher, Buddy (St. Paul's) Philadelphia, b

Fitzgerald, Ella (On Tour) MG

Flindt, Emil (Paradise) Chicago, b

Floyd, Chick (Cleveland) Cleveland, Ohio, h

Ford, Jerry (SS Great Detroit) Detroit, Mich., nc

Ford, Bob "Tiny" (Eagles Club) Titusville, Pa., r

Foster, Chuck (Blackhawk) Chicago, Ciang, 7/26, r

Four Clefs (White City) Springfield, Ill., nc

Four Red Jackets (Herring) Amarillo, Tex., h

Fox, Richard (Continental) Springfield, Ill., nc

Funkin, Buddy (Peabody) Memphis, Tenn., nc

Fuller, Walter (Tony's Subway) Peoria, Ill., nc

Fusion, Bob (Elk's Club) New Berne, N.C.

G Garber, Jan (Casino Gardens) Ocean City, Md., b

Garrison, Joe (Casa Nova) Elmwood Park, Ill., r

Goldfield, "Goldie" (Roof Garden) Leavenworth, Ia., b

Goodman, Benny (Astor) NYC, h

Gordon, Gray (USA Tour) GAC

Graffier, French (Baby's) Des Moines, Ia., nc

H Hal, Haley (Firemans Social Club) Allentown, Pa., r

Hampton, Lionel (Apollo) NYC, 7/2-8, t

Harris, Ken (Atlanta Biltmore) Atlanta, Ga., h

Hawkins, Erskine (Earle) Philadelphia, Pa., 7/9-15, t

Heatherton, Ray (Baltimore) NYC, h

Hockeher, Ernie (St. Anthony) San Antonio, Tex., h

Holiday Homes (Michigan) Detroit, Mich., 7/2-3, t; (Stanley) Pittsburgh, Pa., 7/9-15, t

Henry, Toby (Shanghai Terrace Bowl) Oakland, Calif., nc

Herman, Woody (Orpheum) L.A., Calif., Ciang, 7/6, t; (Orpheum) Minneapolis, Minn., 7/9-15, t

Hertz, Mit (Copley Plaza) Boston, h

Hill, Tiny (Edison) NYC, h

Himler, Richard (Blue Moon) Wichita, Kan., Ciang, 7/9, b; (Elitch's) Denver, Colo., Opng, 7/12, b

Horn, Little (Jack) Haciene Curtis Cocktail Lounge) Charlestion, S.C., nc

Lombardo, Guy (Roosevelt) NYC, h

Long, Johnny (Terrace Room) Newark, N.J., Ciang, 7/11, nc

Lopez, Vincent (Taft) NYC, h

Lucas, Clyde (On Tour) GAC

Lunceford, Jimmie (Tranon) South Gate, Calif., nc

Lyman, Abe (Stanley) Pittsburgh, Pa., 7/2-8, t; (Paramount) Toledo, Ohio, 7/9-11, t; (Palace) Columbus, Ohio, 7/12-15, t

M McGrane, Don (Latin Quarter) NYC, nc

McIntire, Lani (Lexington) NYC, h

McIntyre, Hal (Strand) NYC, t

McLean, Jack (Paris Inn) San Diego, Calif., nc

McShann, Jay (Happy Hour) Minneapolis, Minn., Ciang, 7/12, nc

Magdalena, Enric (Rox) NYC, t

Manrique, Matty (Louisiana) Los Angeles, Calif., nc

Manone, Wingy (Babalu) L.A., Cal., nc

Mansarens, Jose (LaSalle) Chicago, h

Marcelino, Musy (Florentine Gardens) Hollywood, Calif., nc

Mario, Don (Beschneider) Providence, R.I., nc

N Paterson, Maria (Plains) Cheyenne, Wyo., h

Kassel, Art (Bismarck) Chicago, h

Kaye, Don (Clarendon) Berkeley, Calif., h

Kaye, Sammy (Teather Tour) MCA

King, Jack (Lakeside Park) Denver, Colo., Ciang, 7/8, b; (Blue Moon)

Jenney, Jack (Lakeside Park) Denver, Colo., Ciang, 7/13, b

Johnson, Blandine (Herring) Amarillo, Tex., h

Johnson, Gee Pee (Swing Club) Hollywood, Calif., nc

Jordan, Louis (Toe Toe) Boston, Mass., 7/4-17, nc

Joy, Jimmy (Troadero) Evansville, Ind., nc

K Larson, Maria (Plains) Cheyenne, Wyo., h

Kaufman, Art (Bismarck) Chicago, h

Kaye, Don (Clarendon) Berkeley, Calif., h

Kaye, Sammy (Teather Tour) MCA

King, Jack (Lakeside Park) Denver, Colo., Ciang, 7/8, b; (Blue Moon)

Jenney, Jack (Lakeside Park) Denver, Colo., Ciang, 7/13, b

Johnson, Blandine (Herring) Amarillo, Tex., h

Johnson, Gee Pee (Swing Club) Hollywood, Calif., nc

Jordan, Louis (Toe Toe) Boston, Mass., 7/4-17, nc

Joy, Jimmy (Troadero) Evansville, Ind., nc

K Kirk, Andy (Regal) Chicago, 7/2-8, t

Korn Kobblers (Rogers Corner) NYC, ne

Korn, Monte (Tentipans) New Orleans, La., nc

Kris, Billy (V.F.W. 888 Club) Cleveland, Ohio, b

Kuhn, Dick (Statler) Buffalo, N.Y., h

L La Bombe, Harvey (Moosehead Inn) New Bedford, Mass.

Labrie, Lloyd (Darling) Wilmington, Del., b

Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddy Martin

ARAGON, Chicago—Eddy Howard

ARAGON, Ocean Park, Calif.—Count Basie

BALTIMORE HOTEL, Los Angeles—Henry King

BLACKHAWK RESTAURANT, Chicago—Chuck Foster

CASA MANANA, Culver City, Calif.—Benny Carter

EDGEWATER BEACH HOTEL, Chicago—Russ Morgan

HURRICANE, New York—Duke Ellington

LINCOLN HOTEL, New York—Bobby Sherwood

MARK HOPKINS HOTEL, San Francisco—Joe Reichman

NEW YORKER HOTEL, New York—Jerry Wald

PALLADIUM, Hollywood—Stan Kenton

PALMER HOUSE, Chicago—Griff Williams

PENNSYLVANIA HOTEL, New York—Will Osborne

ROOSEVELT HOTEL, Washington, D.C.—Teddy Powell

ROSELAND, New York—Joe Venuti

SHERMAN HOTEL, Chicago—Jan Savitt

TERRACE ROOM, Newark, N.J.—Johnny Long; July 13, Bob Chester

TRIADON, Chicago—Eddie Reisman

TRIADON, South Gate, Calif.—Jimmie Lunceford

WALDORF-ASTORIA, New York—Leo Reisman

WALDORF-ASTORIA, New York—Eddie Re

Chicago, July 1, 1943

BANDBOX-NEWS

DOWN BEAT

23

Al Donahue at Totem Pole For 8 Weeks

New York—Al Donahue and a new band made up of New England side-men opened at the Totem Pole in Auburndale, Mass., three weeks ago for a planned eight week engagement. The Totem Pole can be reached both by bus and train from Boston and may be able to escape the fate of many of the summer dance spots which have been forced to close because of the strict gas ban in the east.

Reports also have it that many of the young dance crowd are using bikes to cover the several miles between their Boston suburb homes and the dancery. Spot will be open five nights a week, giving the band Monday and Tuesday nights off.

Donahue's last dates were one-nights on the west coast and the leader brought gal vocalist Penny Piper, formerly with Gene Krupa, and arranger-tenor-man Dave Cavanaugh east with him as a nucleus for his new outfit. Spot is said to be in line for a national wire.

Bow Ties Cause 'Zoot' Beating

Philadelphia—Echoes of the "zoot suit" trouble on the coast arose here recently when two members of Gene Krupa's band, Buddy De Franco and Mike Marascia, were attacked by two unidentified sailors. The sailors jumped the side-men without warning or provocation, crossing two live rails in a subway to reach the musicians.

Apparently the sailors thought that their bow ties, which the musicians wear as part of their band uniforms, indicated "zoot" garb. If so, snappily-dressed college students, music critics, head-waiters and professors, all of whom seem to favor the bow tie as a mark of their profession, had better keep a wary eye open and be prepared to fight upon entering the coastal areas.

Jeri Sullavan Has Sustainer

New York—CBS, looking for a gal singer to concentrate on for a national build-up, has Jeri Sullavan doing three-a-week, Monday, Wednesday, and Friday from 6:30 to 6:45, backed by Paul Baron and his band.

In Films Now



Hollywood—Johnny Clark, former ballad singer with the Don Reid orchestra, currently is working in *This Is the Army* at the Warner studios. Dian Manners, who became Johnny's bride last year, is a film actress.

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The BANDBOX

By BILL DUGAN

Ray Pelan, 8, Myra St., London, S.E. 2, England, states there's still a small contingent of cats who receive the Beat over there and therefore he would like it known that he is the secretary of a Carl Barriteau Club. Barriteau is a colored alto saxist and clarinetist who has played with all the top bands over there, including Ken Johnson's West Indians, Ambrose, Geraldo, Joe Loss and others and is now leading his own orchestra. Ray would like to have all Barriteau fans in England join his club.

Jack Clarke, 11745-17th N.E., Seattle, Wash., is the president of

Boyer's Browings

By ANITA BOYER

The public hears little of the fellows who compose, conduct and arrange for the musical comedies and big floor shows that are produced in New York. We are often very familiar with the hit songs from these productions, and I think we should know more about the people who make these hits the favorites of the public.

Most of the show conductors have had large commercial radio shows under their guidance, but because of their present lack of air time, one is inclined to wonder whatever happened to a favorite conductor.

Anita Boyer

One such gentleman in question is Ray Sinatra, currently conducting the hit musical *Star and Garter* in New York. Ray has done so many things in the musical world, that when one hears of his past activities, they are inclined to expect him to be an old man with a long grey beard, but his appearance is boyish with an infectious grin.

Sinatra started out as a pianist with an urge to arrange, and has become one of the country's top arrangers, both in the pop and semi-classical field. He is especially famous for many beautiful vocal arrangements for such artists as Mary Martin, Joan Merrill, Tony Martin, Wynn Murray, Hildegarde, Connee Boswell, Frank Sinatra and the newest singing sensation from Mexico, Chu Choo Martinez. Most of these arrangements have been recorded.

Ray is especially proud of the job handed him in the summer of 1940, as it was quite an honor for a young conductor to be given the task of arranging, conducting and even writing special material (such as ballets) for the St. Louis Light Opera Company.

Some of the better known musicals Ray has conducted, arranged and composed for, are Eddie Cantor's *Banjo Eyes*, *Dancing in the Streets*, and his present *Star and Garter*, which has been running almost a year.

Some of his famous radio commercials were the *Camay Soap Show*, *Lucky Strike*, the *Vitalis* program, the *Linist Show*, the *Carlsbad Show*, starring Morton Downey and many others.

In spite of all his legit activities, Ray doesn't like to be classed with the longhairs, even if he does have ambitions of conducting his own symphony some day.

He loves to dig the current fa-

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GIRL PIANO PLAYER—Read, fake, transpose. Doubles solovox. Union. Photos. Box 70, Down Beat, 608 S. Dearborn, Chicago.

DRUMMER—17, experienced. Join union. Drummer, 312 Elm Ave., Moorestown, N.J.

GIRL DRUMMER—Complete set. Solid rhythm. Cut above. Union. Photos. Box 70, Down Beat, 608 S. Dearborn, Chicago.

DRUMMER—16. Will travel. Little reading, well experienced. Join union. Jerry King, 1948 S. 30 St., Milwaukee, Wis.

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WANTED—TEDDY POWELL'S—Sans Culottes, Harry James—Night Session, Sammy Goodman's—Tiger Rag, Chico Boy, Artie Shaw's—Traffic Jam, Lionel Hampton's—Gin for Christmas, I Know That You Know, Glenn Miller's—Bugle Call Rag, Cole Cole's—Crescendo on Drums, Parc-diddle, \$1.00 apiece. David Sweet, 720 Ridge Rd., Middletown, Conn.

LATE RECORDINGS—15¢ up. List free. Pop's Record Shop, 3807 Grand River, Detroit, 4, Mich.

RECORDINGS 1936/38 Crosby, name band, Clarke, Pryor, Kryl, Greatest singers Americans, Thousands, 1935/1936. No list. State wants. Josephine Mayer, Santa Barbara, Calif.

MISCELLANEOUS

AGENTS WANTED—Marks Music Service, P.O. Box 938, Utica, N.Y.

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Waller replaced later in the month. Jack Edwards, hailed as a new Vaughn Monroe, is drawing them to the Statler. The saxes, with Dick Komenda on bar, are the strongest section. . . . Meade Lux Lewis at the Ken club . . . Arnett Cobb did not leave Hampton for Ellington and says he won't. —Phil Young

New York—Red Norvo's pianist, Hank Kohout, was given a deferment by the army shortly before Norvo moved his crew of the Famous Door two weeks ago. At that time, Red had no immediate new booking, but felt that he would keep his small band intact.

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